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Bulletin



Krannert Art Museum

University of Illinois
Urbana-Champaign
Volume IV, Number 1, 1978

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AT URBANA-CHAMPAIGN



Mailing Address
Krannert Art Museum
500 Peabody Drive
Champaign, Illinois 61820

Museum Gallery Hours: Monday through Saturday, 9:00 a.m. - 4:00 p.m.;
Sunday 2:00 - 5:00 p.m. Admission free.
Closed on National Holidays.

Reservations: Those desiring guided group visits may make reservations by writing or calling the Krannert Art Museum, 500 Peabody Drive, University of Illinois, Champaign 61820 (telephone: area code 217/ 333-1860).

Cover.
Punch Bowl, details.
French, Sèvres, 1770.
soft paste porcelain with bleu céleste glaze.
13-3/8" diam. (33.97 cm.),
Gift of Mr. Harlan E. Moore, 1976, 76-5-1.

August 27-October 1	Atelier 17: Retrospective	A selection of over 100 prints by 68 artists commemorates the 50th anniversary of the famous workshop, Atelier 17, founded by Stanley William Hayter in Paris in 1927. The transfer of the workshop to New York in the 1940's and back to Paris in the 1950's is traced by the production which includes a number of prints by Hayter and by artists such as Alechinsky, Calder, Kandinsky, Lasansky, Masson, Nevelson, and Tanguy who worked at Atelier 17. The exhibition was assembled by the Elvehjem Art Center at the University of Wisconsin-Madison; the Guest Curator was Dr. Joann Moser of the University of Iowa Museum of Art.
August 27-October 1	Photographs of the American Wilderness by Dean Brown	Seventy-five photographs, 60 in color and 15 black and white, record Dean Brown's love of the wilderness. He worked in remote parts of Arizona, Utah, Colorado, New Mexico, Alaska, Texas, New York, New Hampshire, and California. Using a 35mm camera and tripod he worked with an artist's eye and did not crop his pictures. He died while on an assignment for <i>Time-Life Books</i> .
October 8-November 5	American Sculpture for American Cities	Models and preliminary drawings by twelve contemporary American artists represent projects for urban sculptural monuments. Mark di Suvero, Lyman Kipp, Alexander Lieberman, Tony Smith, Clement Meadmore, Kenneth Snelson, and others created sculptural designs to function as a symbol of a city or to complement an urban site. The exhibition originated at, and is circulated by, the Akron Art Institute.
November 12-December 17	Work by Faculty in the Department of Art and Design	The annual display of works in crafts, graphic and industrial design, mixed media, painting, sculpture, photography, and printmaking by faculty members in the University of Illinois, Department of Art and Design at Urbana-Champaign will be on exhibition preceding the mid-winter holiday.
January 14-February 18	World Print Competition 77	One hundred prints by 97 artists from 24 countries compose the exhibition sponsored by the California College of Arts and Crafts and the San Francisco Museum of Modern Art. Over 4,000 prints were reviewed by three internationally known jurists: Tatyana Grosman, K. G. Pontus v. Hulten, and Prithwish Neogy. The exhibition of prints is being circulated by the Smithsonian Institution.
March 4-April 8	Sol LeWitt	Modular and serial constructions, wall drawings, and books—about 140 objects—by Sol LeWitt illustrate the theories and procedures of one of the most influential artists of the last decade. A pioneer Minimalist in the early 1960's, LeWitt's emphasis upon "idea" in his work and his writings had a profound effect upon contemporary Conceptual and Post-Conceptual artists. The exhibition was organized by The Museum of Modern Art and is being shown in New York, Montreal, Champaign, and La Jolla, California.
April 22-May 13	Work by Graduate Students in the Department of Art and Design	Paintings, sculpture, prints, photography, assemblages, and crafts by students completing Graduate Programs in the Department of Art and Design at the University of Illinois at Urbana-Champaign will be on exhibition.



Pierre Alechinsky, Belgian, b. 1907,
Les Ombres, 1952,
 lift-ground etching, H. 20-4/5" x W. 26-1/5"
 (52.83 x 70.55 cm.),
 Lefebvre Gallery, New York.

Among graphic artists and print collectors "Atelier 17" is synonymous with the revival of the workshop tradition and of intaglio printmaking during the 1930's and 1940's. This activity was generated largely by Stanley William Hayter. Born in England in 1901 and educated as a chemist, he gave up science in 1926 and moved to Paris. He soon became acquainted with artists of several nationalities who were living in Paris between the two World Wars.

It was in the studio of the Polish artist, Joseph Hecht, that Hayter learned engraving. His enthusiasm for the method attracted others who wished to learn printmaking techniques. Hayter's workshop became known as Atelier 17 from the address of his studio at 17 Rue Champagne-Premier, to which he moved in 1933. There, artists shared ideas and experimented with new methods of color printing.

When war was declared in Europe Hayter returned to England where he served for a while in a reserve unit. After this was disbanded, he moved to New York, establishing his studio there in 1940. An exhibition of prints held at The Museum of Modern Art in 1944 directed national attention to work produced at Atelier 17 and brought about a new interest in contemporary printmaking in America. Although Hayter moved back to Paris in 1950, and the New York studio officially closed in 1955, the influence of Hayter and Atelier 17 in the development of printmaking in the United States continued.

The exhibition, which will be on display at the Krannert Art Museum from August 27 to October 1, contains examples of Hayter's work including prints made during the 1930's when he exhibited with the Surrealists in Paris; and it contains prints by many artists of international reputation who worked in his studio at one time or another. The exhibition was assembled by the Elvehjem Art Center at the University of Wisconsin-Madison.

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Dean Brown died while on assignment in 1973. He was photographing Table Mountain in New Hampshire. Torrential rains during a two-week period had formed a new waterfall over the face of a sheer, granite cliff. After climbing almost to the top in order to take the picture, he slipped on the wet rock and fell.

Although he was a professional musician, scholar, and linguist, he also was a hiker and photographer with an intense love of the wilderness. He preferred to print small as he wanted the scenes experienced by the viewer in an intimate way—as he had first viewed them in nature.

His wife, Carol Brown, who selected the prints for the exhibition, wrote "Dean Brown brought to landscape photography an artist's eye for color, value and form; a reporter's zeal for accuracy and documentation; and a craftsman's obsession for perfection." The exhibition was made possible by a grant from the National Endowment for the Arts and was assembled at the Akron Art Institute. It will be shown concurrently with the Atelier 17 prints.

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The Museum will have on display from October 8 through November 5 an exhibition of sculptors' three-dimensional models and

drawings for new urban monuments. The exhibition will contain work by sculptors who in recent years have created monumental works of sculpture for American cities. Such projects usually have involved a collaboration of patron and artist: sometimes municipalities have commissioned such work, sometimes corporations, and in some cases the commissions represent the gift of a private patron to his native city.

The monumental designs decorate parks, architectural plazas, boulevards, and city centers. They have presented new problems to the sculptor, who must conceive in the studio works which in their greatly enlarged scale will be seen in relation to the sizes of surrounding spaces and buildings. Such projects also have involved new technology in the choice of materials and methods of construction suitable for the new designs and for outdoor display.

The exhibition was suggested by Clement Meadmore and Patricia Hamilton. Mrs. Hamilton served as Guest Curator. The exhibition was assembled by the Akron Art Institute.

Fall Lecture-Luncheon

The Fall Lecture-Luncheon will provide an exceptional opportunity for members to hear about the daily life, and the art which surrounded it, in the buried cities of Campania: Pompeii and Herculaneum.

Janina Darling, who is Chairperson of Art History at Eastern Illinois University and who previously has taught at the University of California, the University of Illinois, and San Francisco State University, will be the speaker. She carried out extensive research on Pompeiian art while a graduate student at Berkeley and later in Pompeii, in Herculaneum, and at the National Archaeological Museum in Naples while on a Fulbright Fellowship at the American Academy in Rome.

These studies were contributory to her doctor's dissertation on the subject of Roman landscape painting, which she discusses particularly in relation to the painting styles at Pompeii and Herculaneum. Professor Darling has published articles on classical art in scholarly journals such as the *American*

Journal of Archaeology and *California Publications in Classical Archaeology*; she has lectured before academic and archaeological societies in various parts of the United States.

Professor Darling states that her lecture will introduce listeners to some of the famous citizens of Pompeii and Herculaneum, in their own homes; it will discuss the fine points of living, the plan of the typical house, the kitchen, furniture, interior decoration and garden. She also will review some of the principal public buildings such as the forum, several temples, theater, and baths. The lecture will offer an excellent historical and artistic backdrop for the objects that will be on display at The Art Institute of Chicago in the exhibition *Pompeii A.D. 79*.

The luncheon will be held on Thursday, September 21, at the Champaign Country Club at twelve o'clock; the lecture will follow at one-thirty. Krannert Art Museum Associates will receive reservation information by mail.



Fall Exhibition Trip

A visit to the exhibition *Pompeii A.D. 79* at The Art Institute of Chicago is planned for Tuesday, October 17. The exhibition has been seen in Copenhagen, London, and Boston. From Chicago it travels to Dallas and New York.

It brings together objects of art and artifacts which were preserved below the over-twelve feet of pumice and volcanic ash that buried Pompeii and Herculaneum after the eruption of Mt. Vesuvius on August 24, A.D. 79. The objects, lent by the Pompeii Antiquarium and the National Archaeological Museum of Naples, include jewelry, silverware, sculpture, mosaics, frescos, tools, pottery, glass, and furniture.

Pompeii was located on a spur of lava just north of the mouth of the Sarno (Sarno) river. In Roman times Pompeii was the

maritime, commercial, and agricultural capital of the lower Sarnus valley. In A.D. 62 or 63 a severe earthquake devastated much of Pompeii and nearby Herculaneum. The cities were still rebuilding in A.D. 79 when the volcanic eruption completely obliterated them.

Although an eye-witness account by Pliny the Younger described the tragedy in letters to the historian, Tacitus, and although the mound which covered Pompeii was known for centuries thereafter as La Civita, the site remained buried for over fifteen hundred years. In the late sixteenth century the ruins of some buildings and paintings were unearthed during the digging of a channel from the Sarno. (The Italian architect, Domenico Fontana, often is credited with discovering the ruins of Pompeii sometime between 1586 and 1600; and the Prince of Elboeuf often is credited with discovering Herculaneum in 1709.)

Charles of Bourbon, whose mother was a Farnese and Queen of Spain, was crowned King of the Two Sicilies in 1738. He was bequeathed the Farnese collections which were moved from Parma and Rome to Naples and housed, after 1738, in the Palazzo Reale di Capodimonte. He encouraged the excavations at Herculaneum, which were underway in 1738, and at Pompeii, which were undertaken on a systematic scale in the spring of 1748.

The excavated treasures were stored first in the King's villa at Portici (the former port of Herculaneum), but when Vesuvius erupted again in 1779 the treasures were moved to the Palazzo degli Studi (now the Museo Nazionale) in Naples. With the attraction of both the Farnese treasures and the new discoveries which were being unearthed at the nearby excavations, Naples rivaled Rome as an important stop on the Grand Tour. Over three hundred years later Pompeii still remains a major tourist attraction.

Krannert Art Museum Associates will receive mailed information regarding plans and reservations for the fall trip.

Pompeii,
A View of the Forum with Mt. Vesuvius in
the Distance

Archaeological Institute Program

The Archaeological Institute of America has a group of loyal members in Central Illinois who plan and support an annual program of lectures. All of the lectures are given by specialists: some lectures appeal primarily to other specialists; some appeal to a general audience; but each lecture presents organized information that is not otherwise accessible.

Members of the Central Illinois Chapter represent various fields such as history, geography, architecture, anthropology, architectural history, museology, comparative literature, philosophy, religion, and mathematics. The mixture of interests contributes to the rich exchange of ideas and knowledge.

The Krannert Art Museum invites the Central Illinois Chapter of the Archaeological Institute of America to present its lecture series in the Krannert Art Museum auditorium. Most lectures are on Tuesday or Wednesday evenings at eight o'clock. All Krannert Art Museum members are invited to attend the lectures, and there is no admission charge. The dates, speakers, and topics will be:

October 11:	Greek Vases in the Krannert Art Museum	Professor Ann Perkins, Emerita, Department of Art and Design, University of Illinois
November 15:	The Porticello Shipwreck	Cynthia Jones Eiseman, Lecturer, Yale University; Editor American Institute of Nautical Archaeology Newsletter
December 6:	The Origins of Agriculture	Professor Jack R. Harlan, Plant and Agronomy Department, University of Illinois
February 6:	Underwater Explorations at Caesarea Maritima, Israel	Professor Robert L. Hohlfelder, History Department, University of Colorado, Boulder
March 6:	Early Roman Coins and the Coins of South Italy	Professor Richard Mitchell, History Department, University of Illinois
April 3:	Reconstructing the Countryside of Roman Italy	Professor Stephen L. Dyson, Classics and History Department, Wesleyan University



Cream Pitcher,
English, London, 1791,
silver, H. 5-3/8" x W. 4 1/2" (13.65 x 11.46 cm.),
Gift of Mrs. Franklin Wingard, 1978, 78-5-1.

Gifts

The Krannert Art Museum has received gifts from several donors during the past year. Mrs. Franklin F. Wingard (L.A.S., '29) presented a delicate English silver cream pitcher in memory of her husband (Law, '29). The vase-shaped pitcher is mounted on a square pedestal and decorated with stippled arabesques, bright-cut foliate swags, and punched beaded border. The scrolled initials "SB" are engraved in a medallion beneath the spout.

A series of five hallmarks is stamped on the face of the pedestal base below the handle. The first of these is the signature of the silversmith, the letter "G." This stamp has been pressed over another maker's mark, nearly obliterating it. The occurrence of such double markings is not unique.

The second of the marks shows the profile of the reigning sovereign, George III, and indicates that the proper duty was paid on the silver. The mark was in use only between the years 1784 and 1890. Following the "duty mark" is the "lion passant," an ancient symbol drawn from English heraldry. It is the guarantee of the sterling quality of the silver itself. Next is the lowercase Roman letter "q" in a shield, the mark of the year 1790-1791. Such a letter was assigned for each year, beginning in the fifteenth century; the system continues to this day in orderly alphabetical cycles. The last of the marks on the pitcher is the "leopard's head crowned," actually the frontal head of a lion. It is the mark of the London Guild of Silversmiths, and has been in use since 1300.

Professor Frank Gunter and Mrs. Gunter gave several objects, including a Meissen condiment pot. The "crossed swords and star" mark on its underside indicates that it was made during the Marcolini period (1774-1814), the last great era of Meissen production. The pot is in the shape of a barrel turned on its side, raised on four goat's feet and set atop a shell-like base. The tiny lid of the pot is also in the form of a shell and decorated with delicately modeled grape foliage and fruit. The piece is unpainted

biscuit, which was used only for such fine plastic wares after c. 1780. The porcelain, however, retains the flawless and brilliant hard-white tone characteristic of Meissen since c. 1720.

The Gunters also donated three etching- engravings by the French printmaker, Abraham Bosse (1602-1676). Two of the works are very small, as they were created for a prayer book, *Le Petit Diurnal des Chartreux* of 1655. The first of the prints was the original frontispiece for the prayer book, and shows the Virgin and Child appearing to two saints; the second depicts the Annunciation.

The third of the prints is a larger etching- engraving which was part of a series relating the parable of Lazarus. The exuberant Baroque composition shows Lazarus being visited by an apparition of angels and cherubs in a blaze of heavenly light.

A part of the Gunters' contribution is a graphite drawing by the English artist Samuel Prout (1783-1852). The drawing presents a charming riverfront view of Verona, Italy, and was executed during the artist's tour to Italy and Switzerland in 1824. It was intended as a preparatory sketch for a later publication, and is signed on the reverse "S. Prout." The delicately rendered scene provides a wistful impression of the graciously aged buildings and the life they represented.

Two graphic works by the prominent American sculptor, Chaim Gross, were donated by the artist's wife, Mrs. Renee Gross. Austrian-born, Chaim Gross studied art in the United States and executed several public commissions for the Federal Government in Washington, D.C., as well as others in New York and Jerusalem. Gross' work was included in the exhibition of American Painting and Sculpture shown in Moscow in 1959. His work is represented in the collections of The Metropolitan Museum of Art, The Whitney Museum of American Art and The Museum of Modern Art, New York. He received numerous important grants and prizes. In addition, Gross devoted many years

to teaching, and wrote several books, articles, and television productions.

Mrs. Gross' gifts include a signed pencil drawing, "I Love My Baby" (1963), showing a reclining mother and child. The massive movements and bulbous forms of the figures create a composition which is both strong and poignant. The same massive, bulbous qualities may be seen in the signed pencil and watercolor composition of 1974, also given by Mrs. Gross. In this case, the impression is one of buoyancy and lightness, however, as the loose washes and fleeting pencil lines describe the figure of a walking woman, caught in mid-stride.

Dr. and Mrs. Allen S. Weller provided a signed, color etching and aquatint print by the contemporary American master sculptor and printmaker, Claes Oldenburg. The title, "Colossal Tea Bags in a City Square" (1976), belies the subtlety of the linear treatment of the tea bags and stick figures against the pavement grid, foiled by freely-applied aquatint tones of rust and gray.

The Krannert Art Museum is grateful for the generosity of these donors to the collections. L.M.

Purchases

Under its Museum Purchase Plan the National Endowment for the Arts provides funds for the acquisition of works by living American artists. The objectives of the plan are "to encourage museums to add to their collections of contemporary American art, to create and expand public response to living artists through display of their works, to raise new funds specifically for this purpose, and to provide direct financial assistance for artists."

Through a grant from the National Endowment for the Arts the Krannert Art Museum has acquired two paintings and a print. One painting, "Conjunction 151," by Cleve Gray was among the most admired

[illegible]

The painting is a rich and deep mesh of sprayed-on browns and black paint with textural shapes and lines partially emerging from the dark field. Across the center of the painting an irregular line of rolled-on paint visually creates a folded effect; the illusionary crease is further emphasized by a broken crimson and silver line. Along the side and bottom edges of the field of paint, narrow and irregular strips of the canvas are exposed on which Olitski—in no accidental way—has squeezed or stroked lines of yellow, blue, purple, or red paint, to reaffirm as it were the surface plane and the rectangular form of the painting.

Robert Rauschenberg's "Sky Garden" is a color lithograph and silkscreen print on paper. Signed, dated, and numbered 19 in an edition of 35, the print was produced at the workshop of Gemini G.E.L. (Graphic Editions Limited) in Los Angeles.

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may have been his association with Joseph Albers and John Cage at Black Mountain College that encouraged his interest in mixed media. His "combines" of the mid-1950's recall earlier Dada work and Kurt Schwitters' Merz collages.

Rauschenberg is regarded as one of the artists most responsible for the development of Pop Art. In the early 1960's he began selecting photographs from the media (or sometimes taking pictures himself) which he enlarged and transferred to silkscreen. His combine-paintings of the mid-sixties combined silkscreened images on canvas with abstract passages of brush work in oil paint.

His subjects could be selected from anywhere, for example, the series of lithographs based on the Apollo 11 moon rocket which was launched from the Kennedy Space Center in 1969. It was at this time that Rauschenberg's "Sky Garden" was produced. Joseph E. Young, in discussing the Gemini G.E.L. workshop (*Art International*, December 1971, pp. 71, 72), describes Rauschenberg's method in creating his *Booster* series: "Rauschenberg selected photographs which were transferred onto photosensitive printing plates. These were inked with lithographic inks and then printed onto numerous sheets of transfer paper. Then the artist further altered these numerous identical images with tusche, wash, crayon, and in at least one instance with silkscreen printing. From these transfer paper "studies" Rauschenberg selected an image which was transferred to a lithographic stone where he worked again—directly on the image." After the lithograph had been printed on oversized paper, it was overprinted with silkscreen ink in white, outlining the rocket and booster and identifying their sections with captions.

Robert Rauschenberg is generally regarded as one of the most influential artists of the last three decades and the Museum is fortunate to obtain this important example of his work for its print collection.

A gala three-day trip is planned for Krannert Art Museum Associates during early April. The itinerary will include a day at the Henry Francis duPont Winterthur Museum, a night at the Hotel duPont in Wilmington, and side trips to the Hagley Museum, Longwood Gardens, and the Brandywine River Museum.

The next stop will be two days in Washington to visit the National Gallery's new East Building, The Phillips Collection, and Dumbarton Oaks—with optional visits to other Washington museums such as the Hirschhorn Museum and Sculpture Garden, The Freer Gallery of Art, Corcoran Gallery of Art, Museum of African Art, National Collection of Fine Arts, National Portrait Gallery, Renwick Gallery, The White House, and the Diplomatic Reception Rooms at the Department of State.

Trip dates are Tuesday, April 3, through Friday, April 6. Chairman for the trip is Mrs. Lewis W. Barron, Deputy Chairman is Mrs. Richard R. Tryon. Krannert Art Museum Associates will receive information regarding costs and reservations in November.



William and Mary furniture in the Flock Room
of The Henry Francis du Pont Winterthur
Museum



1. Punch Bowl,
French, Sèvres, 1770.
soft paste porcelain with bleu céleste glaze,
13 3/8" diam. (33.97 cm.).
Gift of Mr. Harlan E. Moore, 1976, 76-5-1.

A Bowl for Toasting and A Toast to a Bowl

by Carl C. Dauterman

Through the continued generosity of Mr. Harlan E. Moore, a constant friend and benefactor of the Museum, several porcelains of distinction have recently been added to the Museum's collection. Most outstanding is an 18th century punch bowl (Fig. 1), a creation of Sèvres, the royal porcelain factory that was the pride of Louis XV. This *jatte à punch* is notable for its turquoise color, size, bird decoration, and the manner in which it is marked. Each of these features, which combine to give the vessel a regal appearance, will be discussed here in some detail.

To begin: the bowl belongs to a category so scarce that a major Eastern museum exhibits an example in spite of its fragmentary condition, with pieces missing. Such objects usually were part of luxurious services of the kind owned by royalty; they were the dominant vessels among the equipment for dessert. That they were not numerous even in their day may be gathered from analyzing the catalogue of a special exhibition, *Les Grands Services de Sèvres*, mounted by the Musée National de la Céramique, at Sèvres, in 1951. Of the dozen great services representing the 18th century, two were shown¹ to have had originally a pair each of punch bowls, eight had one apiece, and the remaining two had none at all. All in the exhibition were made for exalted personages. Among their original owners were the Empress Maria Theresa, the Elector Palatine Charles Theodore, the Duchess of Bedford, Madame Du Barry, and Louis Quinze himself.

Only three of the 18th century services in the exhibition displayed the coveted turquoise blue ground, and of these only two were decorated with birds. The earliest was ordered by Louis as a *cadeau diplomatique* for the king-to-be, Gustav III of Sweden, on the occasion of his visit to Paris in 1771. Consisting of 586 pieces, it included "2 *jattes à punch avec mortiers*," according to the factory record.² Its depictions of birds, perhaps 2,000 in the aggregate, represent the collaboration of six painters. It is the only one

of the three that still remains intact. The second, a huge collection of 744 pieces, was ordered by Catherine the Great for her personal use. It was decorated in "cameo" fashion with scenes from ancient history and mythology, by painters whose names can be deciphered from their marks on the porcelains. After a fire at the Tsarkoie-Selo Palace, one portion of this service was removed to England, later to be reclaimed by Paul I; other pieces found their way into private hands.

The third of the turquoise blue services was made as a gift from Louis XV near the end of his reign to Prince Louis de Rohan. It is of particular interest because it was meant to be part of his official equipage while Ambassadeur Extraordinaire at the court of Maria Theresa, and this was the first instance in which porcelain was substituted for the traditional ambassadorial silver. Thus Sèvres porcelain was invested with a special cachet: it had been chosen as an instrument of royal propaganda, to proclaim the pride of the French monarch in the artistic dominance of his porcelain over all its European rivals.

Rohan is perhaps best known in history for two inglorious episodes in his career. During his ambassadorship, which continued into the reign of Louis XVI, he gained the disfavor of Marie Antoinette by his unseemly behavior at the court of Vienna. After his return to Paris he became the Cardinal Prince who figured in the well-known story of the Queen's Necklace, as described by de Maupassant, winning for himself the nickname of *Le Cardinal Collier*. His ambassadorial porcelain became widely dispersed with time. Almost half of its 368 pieces found their way to the United States during World War II. Several American museums have representative holdings (Krannert has a plate, also the gift of Mr. Moore); other examples are scattered among numerous private holders. Abroad, sizeable portions are to be found in the Louvre, the Sèvres Museum, and Windsor Castle.

The turquoise color that makes these

services (and this bowl) so distinctive is recorded with some ambiguity in the archives of Sèvres. A statement by Jean Hellot, the chemist credited as its inventor, refers to "*le bleu de Roy, ou bleu turquoise*" discovered by himself in 1753.³ As synonyms, these terms are confusing, because *bleu de Roi* has been applied by more recent writers to a dark purplish blue. In the delivery records of the factory there seems to be an equivalency among *bleu turquoise*, *bleu Hellot*, *bleu céleste*, and the abbreviation B.C. Part of the problem may be that the color evades description, being a peculiar blending of blue and green. Hellot himself defined it as resembling old turquoise by day and emerald or malachite by candlelight. Happily, English and American authorities agree with the French on the preponderance of blue over green. We call it turquoise blue, a term less ethereal than the French favorite, *bleu céleste*. There is no doubt that turquoise blue was one of the most expensive colors known to the manufactory. A very special technique was required to process it, involving two firings instead of the usual one for a ground-color. This factor alone not only increased the cost, but introduced the extra risk of accident while in the kiln—accident that could reduce a precious creation to a mere waster.

In the perspective of ceramic history, the turquoise color existed long before Hellot achieved it. It had been well known to potters of the Islamic world at least since the 12th century. During the Mongol hegemony of China in the 13th and 14th centuries the blue pigment, cobalt, was introduced there from the Near East, possibly Persia. Although this was evidenced in the deep rich blue of Ming times (14th to 17th centuries), a brilliant turquoise came into its own in China among the series of monochrome glazes produced during the reign of K'ang Hsi (1662-1722). It was doubtless in emulation of this last source—for K'ang Hsi porcelains were popular in Europe—that the French strove to capture it for their own.

The ambitious size of the bowl can best be appreciated in terms of certain technical considerations, beginning with the nature of the porcelain itself. Here it should be said that while Sèvres produced an unsurpassed white porcelain, the material is known technically as a glassy-frit, soft-paste, or artificial porcelain. Therefore we should examine the factors that distinguish the old-fashioned type from the true or hard-paste porcelains. Our justification for calling it "old-fashioned" is that it had existed in France since late in the 17th century, as compared to the true porcelain of Meissen type, which was not made in Europe until 1709. By 1770, the date of our bowl, Sèvres was also making true porcelain, at least experimentally. The basic distinction between the two was that the older type contained no kaolin or feldspar, the essential ingredients of true porcelain. The term soft paste is misleading to the layman, as there is no perceptible softness about the product, which is as firm as true porcelain. "Soft" and "hard" refer to the relative kiln temperatures required to consolidate the clay mixture and "fix" the shape during the first firing. In potters' jargon, a hard firing indicates a high temperature, on the order of 1400 degrees Centigrade, while a soft firing is one at a lower level, in the case of Sèvres about 1300 degrees.

Unlike the vases and most of the large objects made at Sèvres, the bowl was given its form on a potter's wheel. The process of "throwing," as it is called, is greatly concerned with the strength and plasticity of the clay. The early clay of Sèvres was decidedly "short," that is, lacking in plasticity. Therefore it was necessary to add soap and glue to the mixture to make it more manageable. In addition, the lower cohesiveness of the paste, especially in larger objects, required that the walls be made somewhat thicker than would be necessary for hard paste. Another limiting factor was the greater sensitivity to over-firing, causing warpage of the shape or alteration of the colors used in decorating.



2. One of three medallions on the punch bowl of Fig. 1. Animated poses and brilliant colors typify the bird vignettes of XVIII Century Sèvres. Here, the perched parrot was apparently adapted from the Chinese Parrot in Volume V of George Edwards' *Uncommon Birds*.

3. In this second medallion on the bowl, the parakeet may also derive from Edwards' *Uncommon Birds* (volume 1, plate 6, 1734).





4. The third medallion, of particular importance. Exotic birds disporting amid flowers and shrubs of the French landscape constituted a standard formula for the artists of Sèvres.

In the light of such considerations the Krannert bowl emerges as an object of very special interest. For, although Sèvres had very recently achieved the ability to manufacture hard paste, this bowl was made of the earlier and more difficult soft paste, as already mentioned. Indeed, the factory clung to the older formula, turning out more of this than the new type during the remainder of the century. The Krannert bowl, then, is an illustration of high aesthetic achievement in the face of pronounced technical limitations.

There are still other hazards involved in bringing to completion such an ambitious project; the act of firing is fraught with them. A minimum of three of four firings can be assumed for the average piece of soft-paste Sèvres: one for converting the clay into firm "biscuit" state, a second for the coating of glaze, and at least two more for the painted decoration and the gilding. Considering that the turquoise blue ground had to be applied in two stages, each requiring its own firing, it is quite probable that this bowl was in and out of the kiln five or six times before it was completed. And at virtually every firing there was the risk of undoing an earlier gain.

The happy vogue for decorating porcelain with colorful birds had a precedent in Chinese porcelain of the late 17th and early 18th centuries. However, the artists of Sèvres employed birds in a completely different manner. Instead of interspersing them in a purely decorative, overall pattern of foliage and flowers, they chose to depict them in landscape settings, disposing them in groups of two or three amid low shrubbery, against a background of broad meadows or rolling countryside occasionally punctuated with a distant building. The range of their palette was also much broader than that of the Chinese; it encompassed the full variety of avian coloration.

The three pictorial ovals on the Krannert bowl give it a distinction beyond that of its brilliant ground color. Each vignette is executed within a reserve, or area of white

porcelain purposely left uncoated by the turquoise ground color in order to take the fullest advantage of the natural whiteness of the porcelain as a foil for the pigments to be brushed upon it. Aside from their intense fascination as miniature paintings, these views of birds in landscapes are symbolic of a significant trend in the intellectual world of the 18th century. The very selection of birds as subjects is an expression of the burgeoning curiosity about nature which culminated in the highly schematic formulations of Linnaeus, who analyzed and classified thousands of species within the animal, vegetable and mineral kingdoms. Before his death in 1778 some thirty texts illustrating birds had been published by other Europeans. They served as basic sources for the scientifically minded, like Linnaeus, and also for the artistic, like the painters of Sèvres.

England led in the production of ornithological texts, with France foremost on the continent. Among the most outstanding titles were Albert Seba's *Locupletissimi Rerum Naturalium Thesauri*⁴ in four volumes, and Eleazar Albin's *Natural History of Birds*⁵ in three volumes. Together these illustrated more than two hundred common and exotic species, though in a dry, standardized way, the subjects usually posed in stiff profile, with little or no suggestion of their natural environment. Credit for depicting birds in a more spirited, lifelike manner must go to Mark Catesby who in 1731 displayed the first part of his *Natural History of Carolina, Florida and the Bahama Islands* to the Fellows of the Royal Society. Catesby also pioneered in conscientiously recording details of the environment in which each species made its home. This keen appreciation for ecological relationships was taken over by his fellow countryman, friend and pupil, George Edwards, who surpassed his master as a draftsman.⁶

The seven volumes published by Edwards between 1734 and 1764 did more to influence English and French ceramics than any other

publication of the 18th century. His vigorous depictions of birds preening, flying, pouncing upon their prey or perched alertly in appropriate surroundings were repeatedly copied or adapted among the porcelains of Chelsea, Bow, and Sèvres. It is therefore rather surprising that the birds on the Krannert bowl show no very close correspondence to those in Edwards' colored plates, although certain aspects of resemblance do exist. For instance, the perched parrot with blue head and pink breast in Fig. 2 is close to the Green and Red Parrot from China in volume V, plate 23, although the pose has been reversed and the colors have been altered. Similarly, the bird perched on a bent branch in Fig. 3 resembles in form and pose the "Smallest Green and Red Indian Parakeet" of volume I, plate 6, but again the colors do not match. As for the pheasant-like bird with outspread wings and his companion, the blue-faced yellow parrot of Fig. 4, there is no counterpart in the seven volumes of this most likely source.

Among French texts, the illustrations in Brisson's *Ornithologie*⁷ are largely lacking in animation, and only two of Buffon's nine volumes on birds had appeared by 1770.⁸ The plates in the latter dealt chiefly with birds of prey and flightless species, and they agreed only with the Sèvres vignettes in strongly emphasizing the foreground details against generally pale, sketchy and distant backgrounds.

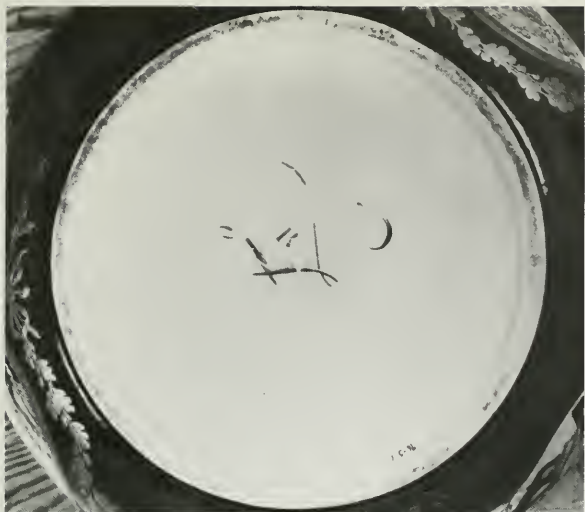
From the foregoing remarks it seems reasonable to surmise that the factory's bird painters, of whom there were at least five or six at the time, were quite capable of modifying the sketches or engravings that formed part of the stock-in-trade of their atelier. In the three-dimensional sphere, the painters at Meissen had set a precedent in the 1730s when they applied a variety of fanciful colors and plumage patterns to identical casts of a single species of parrot, for example.⁹ Therefore it does not seem improbable that the Sèvres painters improvised by devising

color schemes for their birds that departed from nature but produced a greater harmony of coloristic effects. They further altered the prevailing book illustrations by installing the most exotic birds, like the parrots on the Krannert bowl, among the familiar shrubs and wildflowers of the French terrain.

The problem of who painted the vignettes on the Museum's bowl presents another intriguing challenge. Occasionally an entire service will be found to carry, among the marks on the underside, painted symbols or initials from which the names of the decorators can be identified. Sometimes too, though more exceptionally, the names of the subjects also are inscribed. At times it is even possible to discern a correspondence between the handwriting of these captions and the alphabetical marks of the painters. The Krannert bowl, however, is lacking in these features. All it shows in the way of a mark is an extremely large, blue cipher, the crossed L's of King Louis, patron and proprietor of the factory, and at the center the date-letter R, for 1770 (Fig. 5). The absence of other marks may in itself be a clue, however, to the identity of the capable painter who was entrusted with the responsibility of decorating this bowl.

The Metropolitan Museums owns a comparable turquoise blue punch bowl from the celebrated Rohan service (Fig. 6). It is decorated with three vignettes of tropical birds, and marked only with large crossed L's centering a T, the datemark for 1772. The bold scale of the birds, their vivacious poses and general tonality, even the details of foliage and landscape, suggest that they were painted by the same hand as those on the Krannert bowl.

Although the marking system employed at Sèvres is only imperfectly understood, it is generally accepted that the marks of painters and gilders were normally required as a means of keeping a tally of the work performed by the respective members of the decorators' studio to whom they were assigned. The work was



5. View of the underside of the bowl, with the factory mark in the form of crossed L's, and the date-letter R for 1770, painted in blue.

6. Punch Bowl,
French, Sèvres, 1772.
soft paste porcelain with bleu céleste glaze,
The Metropolitan Museum of Art, Gift of
Mr. and Mrs. Charles Wrightsman, 1976.
The bowl displays the gilt monogram of
Prince Louis de Rohan.



under constant review, and periodical reports were written by the chief on the aptitudes and progress of each man under his jurisdiction. In his catalogue of the porcelains in the collection of Sèvres at Waddesdon Manor,¹⁰ Svend Eriksen makes the very plausible suggestion that unsigned pieces of special importance could have been painted by the chief of the studio, who would seem to have had no need to keep tally on himself. The proposal is reinforced by a regulation of the factory, dated May 10, 1747, to the effect that the head of the painters' studio should himself paint the most outstanding pieces.

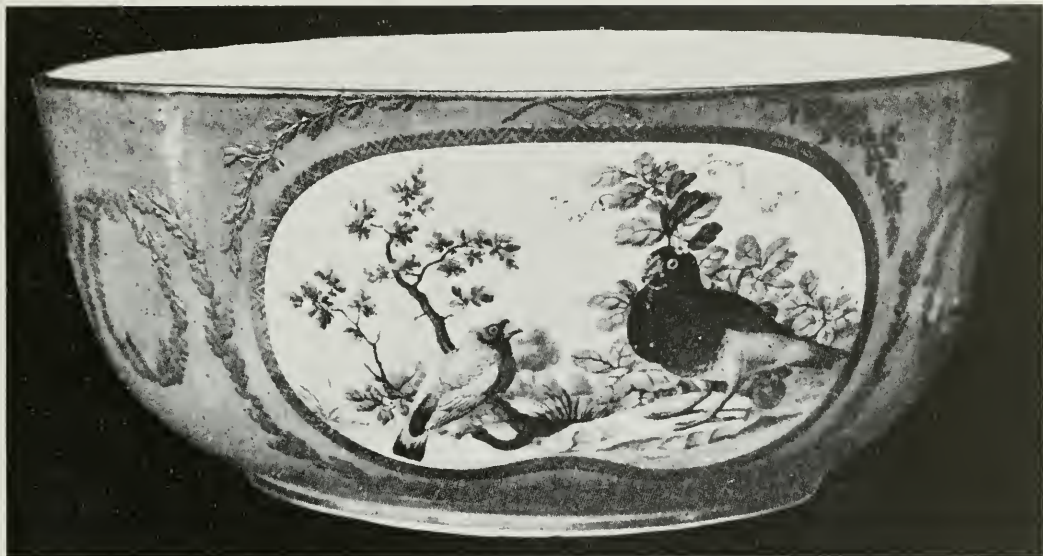
It happens that in 1770 the person who occupied that elevated position was Jean-Baptiste-Etienne Genest, whose record at the factory had been truly exceptional. The payroll records show that in 1753, the year after he entered, he was promoted to the post of *Chef des Peintres* for his ability as a painter of figures. His special talents were reflected in his salary, which in the space of a year shot from 30 to 125 livres per month. In December of 1770 he was earning 167 livres, as compared with his sixty-three subordinates, whose wages ranged from 12 to 112 livres.

It is to be hoped that the foregoing discussion has shed some helpful light on the significance of the bowl, its decoration, and its marks. The question of its original ownership, however, still remains to be explored. Two clues, both vague and sketchy, are offered in the account books of the manufactory. One, not identified as to the name of the purchaser, calls for "*1 Jatte a punch Et Mortier*" under the date of February 10, 1770.¹¹ As it sold for a mere 168 livres, it may be discounted. The other is a compilation of items delivered during the last six months of that year to the Paris merchant, Simon-Philippe Poirier, whose purchases at the factory approached those of the King in magnitude. In this instance the listings fill about four and a half pages, with about fifty entries to each page.¹² The relevant one calls for "*1 jatte a punch,*" at 528 livres. Poirier, who

ran the exclusive shop *À la Couronne d'Or*, was the leading agent for purchasers of Sèvres porcelain. His clients included important nobles, and royalty as well. It is vastly to be regretted that his own account books seem not to have survived, as they would illuminate so many of the bare-bones of the Sèvres sales records. As things stand, we can only be certain that Poirier in 1770 took delivery of an undescribed punch bowl, perhaps as a single item, or possibly as a key piece for an important service. For whom did he purchase that bowl? On these points the records of the period are either mute or missing.

Modern photography, however, has crossed the bridge of time to provide a plausible provenance for the Krannert bowl. Reproduced in *Connoisseur* for August, 1906¹³ is the photograph of a bowl (Fig. 7) that features a bird medallion corresponding exactly to that of Fig. 3, just as the pattern of the gilding which frames and joins the medallions corresponds precisely to that of Fig. 1. These factors are significant, first because Sèvres took pride in not repeating the composition of its bird vignettes, and second because this gilding, which *should* match other pieces in a service, does not correspond to that in any of the turquoise blue services mentioned above in the opening paragraphs. Therefore the Museum's bowl was either unique or part of another service. The *Connoisseur* article provides the answer: it belonged to a distinguished Russian family, and was offered for sale in 1906 at a Bond Street gallery as part of a collection of 525 pieces. Considering the variations in design among the examples illustrated, "collection" is a more appropriate term than "service." In any event, the ownership of the bowl is associated with a powerful figure who assembled a state service of Sèvres in eight consignments between 1767 and 1791.¹⁴ He was Count Nicolas Petrovich Chèrèmeteff, Grand Marshal at the Court of Catherine the Great.

7. Sèvres punch bowl from the Chèrèmeteff family as reproduced in *Connoisseur* magazine, 1906.



Footnotes

¹ Serge Grandjean and Marcelle Brunet, *Les Grands Services de Sèvres*, Paris, 1951. This catalogue itemizes the services as listed in the account books of the archives of the Manufacture Nationale, at Sèvres.

² Sèvres Archives, Vy 4, folio 158.

³ *Ibid.*, Y 8, folio 44.

⁴ Seba, Albertus. *Locupletissimi Rerum Naturalium Thesauri*. Amsterdam, (J. Wetstenius), 1734-65.

⁵ Albin, Eleazar. *A Natural History of Birds*. London, 1738.

⁶ Edwards, George. *A Natural History of Uncommon Birds*. London, 1743-64. The last three volumes appeared under the title *Gleanings of Natural History*.

⁷ Brisson, Mathurin Jacques. *Ornithologie, ou Methode Contenant la Division des Oiseaux en Ordres, Sections, Genres, Espèces et leur Variétés*. Paris (Bauch), 1760.

⁸ Buffon, (Compte) Georges-Louis-Leclerc. *Histoire Naturelle, Générale et Particulière*. (The section on birds appeared in nine volumes.) Paris (Imprimerie Royale), 1770-86.

⁹ Compare nos. 21A, B, 22A, B, 23A, B and 24-28 in

Dauterman, Carl C., *The Wrightsman Collection*, vol. IV, *Porcelain*. New York (The Metropolitan Museum of Art), 1970.

¹⁰ Eriksen, Svend. *The James A. de Rothschild Collection at Waddesdon Manor. Sèvres Porcelain*. Fribourg (Office du Livre), 1968. It should be stated here that Eriksen (*ibid.*, p. 326) was unaware of any evidence for attributing a mark to Genest. The writer, however, has found in the Sèvres archives a document captioned "*d'après un registre matricule ouvert à Vincennes en 1755...*" being a list of painters, many of whom have marks indicated opposite their names. Heading the list is "*Genest, chef*," with "G." shown as his mark. This mark is so infrequently seen that if indeed it were assigned to him before his promotion as chief, he apparently regarded it as unnecessary to use later, for the reason stated above.

¹¹ Sèvres Archives. Vy 1770, folio 206.

¹² *Ibid.* Vy 1770, folio 225 verso.

¹³ "The Chèrèmeteff Sèvres Porcelain," an unsigned article in *Connoisseur*, Vol. 15, 1906, p. 244.

¹⁴ *Khudozhestvennyye Sokrovishcha Rossii* (Art Treasures in Russia), Vol. IV, 1904, p. 158.

The Krannert Art Museum Associates will benefit from the knowledge of two eminent scholars during a double series of lectures in January and February. Mr. Victor Smith will lecture at the Museum as part of a North American "progress" on behalf of The Buildings of England Group, of which he is founder and director. The Group is a unique amalgam of representatives of the various arts who have devoted their efforts to "Supporting the cause of international understanding and friendship and encouraging its development through the medium of the Arts." Patrons and advisors to The Group include Henry Moore, Sir Alec Guinness, and Yehudi Menuhin, each in his own respective field.

Educated as an architect at The Architectural Association, London, Mr. Smith has joined his international professional practice with architectural journalism, criticism and education in architectural history and design. These interests naturally

lead to an appreciation of the heritage of England and its place in world cultures. The Buildings of England Group endeavors to disseminate information about aspects of life and the arts in England. Mr. Smith will present a total of four lectures on the subject of "The English Interior: 1500-1900," on Tuesday afternoon, January 23, and Thursday afternoon, January 25, 1979. His first presentation will cover "The Continental Influence, 1500-1625," and "The Florescence of Design, 1625-1710." The second will cover "The Age of Splendor, 1710-1820," and "The Decay of Taste, 1820-1900."

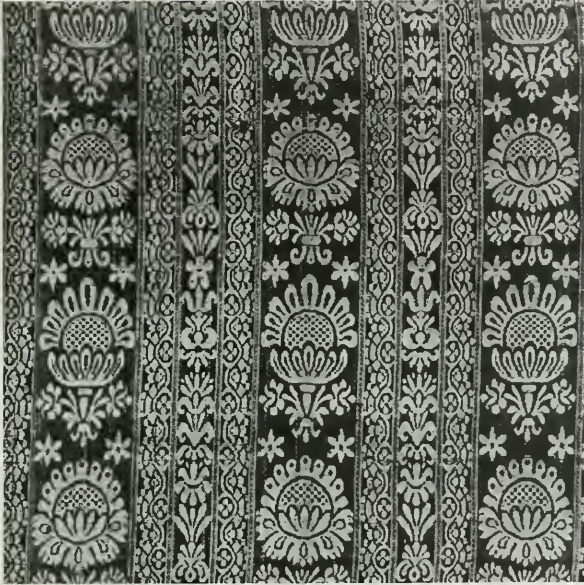
In a series of six lectures, Christa Thurman-Mayer, Curator of Textiles at The Art Institute of Chicago, will discuss and illustrate the history of woven fabrics, embroideries, laces, and printed fabrics. The lectures will be given on Tuesday and Thursday afternoons at 2:30 and 3:45. On Tuesday, February 13, the two lectures will deal with the history of woven fabrics; on Thursday, February 15, the two lectures will discuss the history of embroidered fabrics; and on Tuesday, February 20, Mrs. Thurman-Mayer will review the history of printed fabrics and the history of lace.

Mrs. Thurman-Mayer is a widely recognized scholar in the field of textile arts. She has studied Textile Conservation in Switzerland and has a B.A. degree from Finch College and a M.A. degree from the Institute of Fine Arts at New York University. Before joining the staff at The Art Institute of Chicago, Mrs. Thurman-Mayer was Assistant Curator in the Department of Textiles at Cooper Union Museum in New York. She is the author of catalogues and of articles on textiles and laces in *Grolier Encyclopedia International*, *The Antiques Magazine*, *The Art Bulletin*, and *Art and Archaeology*.

The lectures will be given in the Krannert Art Museum auditorium. Krannert Art Museum Associates will receive a reminder of the lectures in early January. Admission will be by membership card.



Victor Smith, Founder and Director of The Buildings of England Group



In early March a visit may be scheduled to the exhibition "Vanity Fair" at The Saint Louis Art Museum. This exhibition has been assembled by The Metropolitan Museum of Art where it recently has been on display. It possibly will be shown in Saint Louis and, when this is definite and the dates of the exhibition have been announced, Krannert Art Museum Associates will receive mailed information about the visit.

Textile fragment,
The Netherlands, XVII Century,
silk and linen, satin damask weave, H. 18-1/2"
x W. 17-1/2" (46.99 x 44.45 cm.),
The Art Institute of Chicago, 07.684.

The Spring lecture-luncheon is scheduled for Friday, April 20. The distinguished speaker will be Phillips Talbot who is the director of The Asia Society in New York.

Mr. Talbot holds a Bachelor of Arts degree and a Bachelor of Science in Journalism degree from the University of Illinois, a Ph.D. degree from the University of Chicago and an L.L.D. degree from Mills College. He taught at the Institute for Current World Affairs from 1938 to 1950, and at Columbia University in 1951 and 1952. He served as a reporter and foreign correspondent for the *Chicago Daily News*, as Executive Director of the American University Field Staff from 1959 to 1961, as Assistant Secretary of State for Near Eastern and South Asian Affairs from 1961 to 1965, as Ambassador to Greece from 1965 to 1969, and he has been director of The Asia Society since 1970. He is co-author of *India and America* and editor of *South Asia and the World Today*.

Mr. Talbot will speak on features of geography, life, and philosophy which underlie the cultures of Asia. His knowledge of the people in the small and large nations of Asia will contribute to our appreciation and understanding of the Asian arts in the collections of the Krannert Art Museum. It will be an honor to welcome Mr. Talbot on April 20. Krannert Art Museum Associates will receive advance reservation information.

The Council will undertake two new projects this year: advance planning for a Museum Store and the inauguration of Life-Long-Learning programs.

Members of the Museum Store committee are Mrs. Ray Dickerson, Mrs. Robert Garrard, Mrs. William Johnson, Mrs. L. Scott Kelley, and Mrs. Richard Noel.

The Museum Store committee will be engaged in marketing studies, inventory research, financial and management planning. Committee members also will visit some of the large museum stores including those at The Detroit Institute of Arts, the Museum of Fine Arts, Boston, The Metropolitan Museum of Art, and The Museum of Modern Art.

The project objective will be to provide museum visitors with material appropriate to the educational purposes of the Museum. Two years' planning time will precede the opening of the store.

The Life-Long-Learning project will involve the inauguration of new adult participatory programs. Committee members are Mrs. William Johnson, Mrs. Stanley Robinson, and Mrs. Charles B. Younger III. These committee members have served in the Docent program for many years, they know the Museum's collections well, all have taught in educational institutions, and all have had experience in working with community groups.

It is estimated that during the first five years of this decade the number of adults in educational activities increased by three times their growth in population. Of this large group of learners, only one-third were enrolled in formal educational institutions. Museums have an opportunity to respond to the growing desire of adults for continuing education.

Interpretive, interdisciplinary, gallery workshops will be offered during the season ahead, the dates and hours to be announced. Experimental programs of this nature have been conducted at the University of Kansas and at The Philadelphia Museum of Art where they have met with favorable results in the form of many requests for continuation of such programs.

Both Council projects represent services which would be impossible for the Museum alone to manage, due to limitations in the size of the Museum staff. We are grateful to the Council members for undertaking these valuable new endeavors.



Print Exhibition



A small but important selection of prints by the eighteenth century master, Giovanni Battista Piranesi, will be on view in the Krannert Art Museum Conference Room through the early autumn. The prints are from his most inventive series of etchings, the *Carceri d'Invenzione*, which show imaginary scenes of decaying prisons in various states of dank ruin and menacing darkness. These prints demonstrate a most intriguing aspect of Piranesi's fascination with ruins and musings of what might have been. The Piranesi prints were the gift of Mr. Max Abramovitz.

Piranesi, Giovanni Battista, Italian, 1720-1778,
Prison Scene from the *Carceri* Series, Plate III,
second state,
etching, H. 21-5/8" x W. 16-3/8" (54.93 x
41.61 cm.),
Gift of Mr. Max Abramovitz, 1973, 73-1-1.3c.

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A gift Membership in the Krannert Art Museum Associates makes a splendid birthday, Christmas, anniversary, or thank-you present. The donor's contribution also will help support the Museum's public service program, for it is through Membership contributions and volunteer assistance that the Museum is able to extend its usefulness to the broader community.

Membership contributions are tax-deductible and should be made out to the Krannert Art Museum Associates: University of Illinois Foundation, and sent to the Museum. A gift notice and Membership card will then be mailed to the gift recipient.

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Bulletin of the Krannert Art Museum
University of Illinois, Urbana-Champaign
Volume IV, Number 1, 1978

The **Bulletin** of the Krannert Art Museum is published twice a year by the Krannert Art Museum, University of Illinois, Urbana-Champaign, 500 Peabody Drive, Champaign, 61820. Edited by Muriel B. Christison and Laurie A. McCarthy. Printed in the United States of America

Bulletin

Layout and Production: Raymond Perlman
Paper Cover, 10 point Kromekote
Text, Basis 80 Warrens Patina Matte
Type: Helvetica
Printing: Sunshine Graphics

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Museum Gallery Hours

Monday through Saturday, 9:00 a.m. – 4:00 p.m.,
Sunday 2:00 – 5:00 p.m. Admission free.
Closed on National Holidays

Cover

Chang Chao, Chinese, 1691–1745
"Eulogy to the Sixteen Lohans" (*Yü chih shih liu lo han tsan*),
circa 1740, detail
ink and color on paper, 7½" h × 67½" w (19 × 170.2 cm)
Krannert Art Museum Purchase, 1969, 69-8-1

Spring Exhibitions

The first exhibition of the new year will be the selection of two hundred and fifty prints chosen by jurors Tatyana Grosman, K. G. Pontus v. Hulten and Prithwish Neogy from 4,085 entries to the World Print Competition. This is the second such exhibition sponsored by the San Francisco Museum of Modern Art and the California College of Arts and Crafts in Oakland, the first exhibition having been assembled in 1973.

Interest in the exhibition is heightened by the distinction of the jurors. K. G. Pontus v. Hulten attracted international attention as director of the Moderna Museet in Stockholm, and he now serves as head of the Centre Beaubourg which includes the Georges Pompidou Centre d'Art et Culture in Paris. Neogy is chairman of the art department of the University of Hawaii, a historian of Indian art, and a modern art enthusiast with a background in calligraphy, painting, and sculpture. Tatyana Grosman founded a now-famous press in New York in 1957, producing prints by artists Larry Rivers, Robert Rauschenberg, Jasper Johns, Helen Frankenthaler, Robert Motherwell and others. The exhibition is being circulated by the Smithsonian Institution and will be on view from January 14 through February 18.

One of the major events of the academic year will be the presentation of the Sol LeWitt exhibition. The exhibition was assembled by and shown at The Museum of Modern Art in New York. It was directed by Alicia Legg, Associate Curator, Department of Painting and Sculpture.

In the exhibition brochure and checklist Miss Legg writes, "A pioneer in the Minimal and Conceptual Movements that emerged in the mid-sixties, Sol LeWitt has influenced the community of artists and intellectuals in both this country and abroad with his work and thinking.... LeWitt wrote that 'the idea becomes the machine that makes the art,' and that 'Conceptual art is made to engage the mind of the viewer rather than his eye or emotions.' " Thus, he has been a leader in establishing an art of ideas in contrast to an art of predominately sensuous appeal.

After attending art school (now known as The School of Visual Arts) in New York, LeWitt worked

in magazine production, commercial design, and both graphic and three-dimensional design for architect I. M. Pei. In 1962 LeWitt began to translate his own Constructivist-style paintings into reliefs. He then began to work with boxes, in the form of cubes.

Sometimes LeWitt uses closed cubes, sometimes open cubes, stacked to resemble architectural masses or arranged on grids composed of squares, in modular or serial designs. Restricting himself to the basic geometric units of the cube or square, to black and white plus the three primary colors, to horizontal, vertical, diagonal, or arced lines, he has produced designs of amazing variety. He increases the variety-potential by overlapping colors, or by lighting open and closed forms to create linear and geometric shadows.

LeWitt's structures are usually of wood or metal; his wall drawings, which he began in 1968, are in graphite line on black, white, or colored surfaces. He starts with the dimensions of an existing wall, accepts its physical features such as light switches and door frames, and projects his drawings according to a logical progression that develops the design to fit the space.

LeWitt has created over three hundred drawings, and he has produced over thirty books. Examples of modular and serial structures, wall reliefs, books, and wall drawings (some executed in situ) will be included in the exhibition which will be on display from March 4 through April 8.

The LeWitt exhibition will be followed by the last exhibition of the academic year, the annual review of work by Graduate Students in Art and Design.

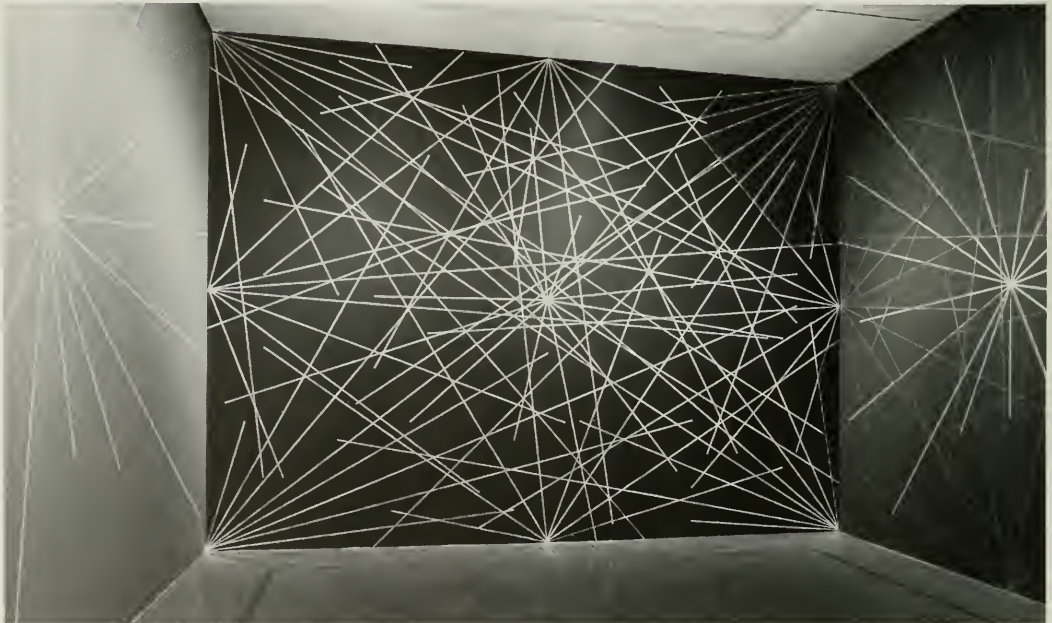
Preview

Krannert Art Museum Associates will enjoy the exhibition Preview and opportunity to meet the artist, Sol LeWitt, on the evening of March 4. The Museum's volunteer group, the Krannert Art Museum Council, will sponsor the Member's reception. The reception and Preview will take place from eight until ten. It is expected that Sol LeWitt will discuss his work, informally, in the special exhibition gallery.



Petr Kotik

Wall Drawing by Sol LeWitt



A slide and record program entitled "Music by Marcel Duchamp" will be presented at the Museum by Petr Kotik, founder of the SEM Ensemble, on the evening of March 13.

Duchamp's three musical compositions, written primarily in 1913 and the period immediately following, were recorded by the SEM Ensemble for Multhipla Records in 1976, following presentations at the Centre National d'Art et de Culture Georges Pompidou, Paris; Wallraf-Rickartz Museums, und Museum Ludwig, Cologne; and at other centers of modern art in Oslo, Naples, and Milan.

Mr. Kotik's lecture is illustrated by 60 slides and accompanied by recordings of Duchamp's compositions: "Erratum Musical," "The Bride Stripped Bare by Her Bachelors, Even. Erratum Musical," and "Musical Sculpture." The latter Mr. Kotik terms "conceptual music."

Describing the program Mr. Kotik writes, "The lecture, one to one and a half hours long, deals with Duchamp's compositional system (Duchamp introduced chance in the composition long before Cage and Christian Wolff), problems of realization, and interpretation. The lecture also deals with phenomena of composition by non-musicians, especially of the period around 1913, such as music by Morgan Russell and the 'Futurists'."

Mr. Kotik, an American composer and flutist, was born in Czechoslovakia in 1942. He studied in Prague and Vienna and founded two groups for the performance of contemporary experimental music. In 1970 he settled in the United States and formed the SEM Ensemble. He has performed in Vienna, Prague, and Warsaw with the Merce Cunningham Dance Company; and since 1972, he has toured Europe eight times performing in major art and music centers in France, Germany, Italy, Holland, Switzerland, Austria, and Norway. He also has presented lectures and concerts in this country at the Albright-Knox Art Gallery in Buffalo, the Walker Art Center in Minneapolis, The Whitney Museum of American Art in New York, and at The Cleveland Museum of Art.

The program will take place in the Krannert Art Museum auditorium and will begin at 7:30 p.m. Krannert Art Museum Associates are invited to attend.

During the months of January and February, Victor Smith, Founder and Director of The Buildings of England Group, and Christa Charlotte Mayer Thurman, Curator, Department of Textiles, The Art Institute of Chicago, will each give a series of lectures to Krannert Art Museum Associates. Mr. Smith, an architect and an historian, has titled his series "The English Interior: 1500-1900." Mrs. Thurman will present a "History of Woven Fabrics, Embroideries, Printed Fabrics, and Laces."

Mr. Smith was born and lives in Great Britain. He was trained as an architect at the Architectural Association, London and later served as Examiner in Design at the Royal Institute of British Architects. After practicing as an architect for ten years, Mr. Smith founded the Buildings of England Group. Mrs. Thurman is the author of three books on textiles published by The Art Institute of Chicago. She has made numerous contributions to other publications on this subject and has been the organizer of many textile exhibitions.

Admission to the lectures will be by membership card only. Two lectures will be presented each Tuesday and Thursday at 2:30 and 3:45 p.m. in the Krannert Art Museum auditorium on the following dates:

The English Interior: 1500-1900

Tuesday, January 23	Part I—The Continental Influence, 1500-1625 Part II—The Florescence of Design, 1625-1710
Thursday, January 25	Part III—The Age of Splendor, 1710-1820 Part IV—The Decay of Taste, 1820-1900
A History of Woven Fabrics, Embroideries, Printed Fabrics, and Laces	
Tuesday, February 13	Parts I and II—The History of Woven Fabrics throughout Western Cultures from the 1st Century A.D. to the Present
Thursday, February 15	Parts III and IV—The History of Embroidered Fabrics throughout Western Cultures from the 1st Century A.D. to the Present
Tuesday, February 20	Parts V and VI—The History of Printed Fabrics and a Brief Introduction to the History of Lace



Katherine Trees Livezey

A founder of the Krannert Art Museum, Mrs. Katherine Trees Livezey was the daughter of Emily N. '05 and Merle J. '07 Trees. Mr. and Mrs. Trees donated their collection of paintings to the University of Illinois over a period of twenty years, beginning in 1937.

Mrs. Trees had hoped to add a landscape by John Constable to the collection. Desiring to carry out their mother's intention, Mrs. Livezey and her brother, George Spencer Trees, presented the beautiful painting by Constable, "A View on the Stour Estuary" in 1972. The following year, 1973, Mrs. Livezey gave the Museum the charming "Lady in the Park" by Childe Hassam; and in 1976 Mrs. Livezey, Mr. George Trees and the Herman C. Krannert Fund made possible the acquisition of a Flemish panel painting by a fifteenth century artist identified as the Master of the Saint Ursula Legend.

Mrs. Livezey had collected Chinese jades and export porcelain. The jades were given in 1966 and two fine export porcelain plates were bequeathed to the Museum in 1978. Mrs. Livezey also left funds for the maintenance of the Trees Collection—a farsighted provision which Mrs. Livezey and Mr. George Trees established some years ago.

A graduate of the University of Chicago, Mrs. Livezey was active in Chicago civic affairs. She was a life member of The Art Institute of Chicago and of the Orchestral Association. For many years she was chairman of the board of managers and then president of the board of directors of the Home for Destitute Crippled Children which operates the Wyler Children's Hospital at the University of Chicago. Mrs. Livezey attended the University of Illinois during 1933 and later became a member of the University of Illinois Foundation and the President's Club. Her kind interest will be greatly missed by many who depended upon her wise counsel. Her patronage of the arts was expressed in gifts that will continue to be enjoyed by Krannert Art Museum visitors.

Gifts to the Collections

Two eighteenth century Chinese export porcelain plates, bequeathed to the Museum by Mrs. Katherine Trees Livezey, were produced near Canton, China for the European Market and are virtually identical; they differ only in subtle variations in coloring. Each is a superb example of a rare, well-known group of *famille-rose* genre scenes from the Ch'ien Lung period, dating approximately 1760. Other examples can be found in the Rafi Y. Mottahedeh Collection in New York and the Horace and Elinor Gordon Collection in Massachusetts.

A silver ground provides a luxurious setting for an interior scene showing delicate Chinese figures embellished with jewel-like polychrome enamels, predominantly *rouge de fer* and turquoise-blue. A slender lady (*mei-jên*) sits on a stool fixing her

Export Plate
China, circa 1760
porcelain, 8 3/4" in dia (22.2 cm. in dia.)
Bequest of Katherine Trees Livezey, 1978



coiffeur. Of her two attendants, one holds a fly whisk and the other holds a flower basket. A young boy holding a *ju-i* scepter crouches on a low wooden seat, similar to a *k'ang*. All gaze at two other boys scuffling on a mat, possibly over the scattered toys. In the background are a birdcage stand with a huge red bird perched on a swing and a tall bamboo table with precious objects.

The well-border is garnished with an openwork gilt design interspersed with four oval panels framing sprays of bamboo. The rim is alternately decorated with cloud-dragon motifs and floral sprays.

Other additions to the collections include two paintings given recently by Mr. George Spencer Trees. One is an oil, "Pastoral Landscape," by Alexander Helwig Wyant (1836-1892), a master of American landscape painting, and the other is a watercolor, "Lane in Winter," by John Whorf (1903-1959). In addition, Mr. Trees has donated a pair of Chinese Phoenix Birds carved from fern green jade and mounted on carved rose quartz bases and teakwood stands, dating from approximately 1890.

Mrs. Harriet K. Brooks has given a Roman glass bottle, of Syro-Palestinian origin, dating from the late second or third century A.D. Mrs. Brooks inherited the bottle from her mother, Mrs. David Kinley. It was given to Mrs. Kinley by Mrs. Edward F. Nickolay, wife of the then Acting President of the American University of Beirut, who previously had been on the staff at the University of Illinois.

Mr. and Mrs. H. W. Huegry have given an American nineteenth century pressed glass covered compote in Victoria pattern for the decorative arts collection. The compote was previously in the collection of Adolf Bandelier, a native of Illinois and pioneer archaeologist of the American Southwest. Mr. Bandelier was married to Mr. Huegry's great aunt, Josephine Huegry.

Mr. William Sparling Kinkead has added another fine lithograph to the splendid group of posters and prints by Toulouse Lautrec which he previously had given the Museum. This print, *Pauvre Pierreuse* (Poor Street-Walker), represents a title page of a song from the repertory of Eugénie Buffet. It dates from 1893 and was printed in olive green with stencil coloring in red and yellow. Other welcome additions to the print collections include eleven signed prints by twentieth century American artists Thomas Hart Benton, Gordon Grant, Joseph Hirsch, Nahum Tschacbasov, and Grant Wood given by Professor Emeritus Seichi Konzo.

The Krannert Art Museum is grateful for the generosity of these donors whose gifts will enhance the collections. MS

Krannert Art Museum Associates will set forth on Tuesday, April 3, for a four-day visit to museums in the vicinity of Wilmington, Delaware and in Washington, D.C. Reservations are filling rapidly. Any who wish to make the trip and have not sent in reservations should mail their reservation form and deposit to Mrs. Lewis Barron. Reservations close on March 15, or sooner if filled.

Krannert Art Museum Associates are invited to visit the exhibition "Vanity Fair" at The Saint Louis Art Museum on March 6, 1978. The exhibition was conceived by Diana Vreeland and is composed of selections from among the 30,000 articles of apparel in The Metropolitan Museum of Art's Costume Institute. It is an exciting and popular exhibition inspired by a description of Vanity Fair appearing in Paul Bunyan's *Pilgrim's Progress*: "a fair set up by Beelzebub, Apollyon and Legion, in the town Vanity, through which pilgrims pass on their way to the Eternal City. The town was so called because it was lighter than vanity, and in the fair were sold all kinds of vanity, houses, honours, kingdoms, and all sorts of delights."

Most of the objects on view never before have been shown to the public. They were chosen to reflect the follies and fripperies of men's and women's vanities of many times and many places. The broad selection of garments includes laces, shawls, parasols, feather dresses, magnificent vests for men embroidered in the 18th century, a marvelous pair of 17th Century Venetian shoes or chopines, and wonderful national and period dresses. There will also be a fascinating group of clothes that belonged to historic and celebrated personalities such as the Duke of Windsor, Queen Alexandra and Mrs. Wellington Koo.

Krannert Art Museum Associates will receive mailed information regarding plans and reservations for the spring trip.



Selection from "Vanity Fair" Left, negligee of cream white China silk trimmed with machine-made Valenciennes type lace insertion and edging, American, 1908-1912; right, two piece lingere dress of white dotted swiss over pink silk, American, 1898-1900.



Phillips Talbot

Phillips Talbot will speak before the Krannert Art Museum Associates on Friday, April 20 at the annual Spring Lecture-Luncheon. Few could be as qualified to discuss the subject of Asian culture as Mr. Talbot, President of The Asia Society in New York since 1970.

Mr. Talbot received a Bachelor of Arts Degree and a Bachelor of Science Degree in Journalism from the University of Illinois in 1936. He then attended the University of London School of Oriental and African Studies and the Aligarh Muslim University in Aligarh, India. In 1954 he received a Ph.D. in International Relations from the University of Chicago, after serving as a reporter for the Chicago Daily News and as a correspondent in India, Pakistan and Southeast Asia.

Mr. Talbot was a Fellow at the Institute of Current World Affairs in India and, later, served as Assistant to the Director in New York. From 1951 until 1961, he was the Executive Director of the American Universities Field Staff, before he was named Assistant Secretary of State for Near Eastern and South Asian Affairs, a post which he held until he was appointed United States Ambassador to Greece, in 1965. He held this appointment for four years and then became President of The Asia Society.

In addition to writing professional articles, Mr. Talbot has co-authored *India and America* and edited *South Asia in the World Today*. He is editor of the magazine *ASIA*. The opportunity to hear Mr. Talbot and to learn more of the cultural tradition which produced the objects in the Museum's Oriental collection is a rare one. Early in April members will receive a reminder for the lecture-luncheon.



A Eulogy to the Sixteen Lohans

by Margaret Sullivan*

The Oriental collection in the Krannert Art Museum includes a unique Chinese album (Figs. 1 and 2) dating from approximately 1740 in the Ch'ing Dynasty. The album consists of fifteen panels of dark blue paper mounted in horizontal progression. The first four panels contain gold and silver illustrations of the sixteen Buddhist lohans with Kuan-yin and her acolyte; the accompanying text, which identifies and eulogizes the sixteen lohans, occupies the remaining panels. Although the seal of the artist-calligrapher Chang-Chao (1691–1745) appears on the last panel, it is evident that he did not paint the illustrations. He did, however, pen the accompanying calligraphic inscriptions.

Identity and Role of Lohans

The traditions surrounding "lohans" are ancient, and permeate the religions of China, Tibet, and India. The Hinayana Buddhism of India emphasized personal salvation for each individual who joined the monastic order. Such an individual strove for what was called "arhatship." The Sanskrit word "arhat" was derived from: *ari*, meaning "enemy," and *han*, meaning "to kill". Figuratively, the arhat strove to extinguish human passions, in order to attain Nirvana. The Chinese word *a-lo-han* ("lohan") has the same meaning as the Sanskrit word "arhat." The Hinayana arhat was the most perfect being, superceded only by the Buddha. In his pursuit of salvation, the arhat was opposed to sensual or bodily passions, worldly gain and honor, and desire for an afterlife. The arhat represented the highest achievement of enlightenment.¹

The concept of the four Great Arhats developed during the early phases of Buddhism. Before Buddha's death, he ordered four Great Arhats, Mahakāśyapa, Kṛṣṇa, Pīṇḍola and Rāhula, to postpone their Nirvana and remain in the world to protect his Law until the coming of Maitreya, the future Buddha.

Hinayana Buddhism gave way to Mahayana Buddhism around the second century A.D. The aloof and self-centered arhat, seeking only his own salvation, did not appeal to the Mahayana

1. **Chang Chao**, Chinese, 1691–1745
"Eulogy to the Sixteen Lohans," circa 1740, detail
ink on paper, 7½" h × 67½" w (19 × 170.2 cm.)
Krannert Art Museum
Purchased by the University of Illinois, 1969, 69-8-1

The following article is composed of excerpts from a scholarly paper written by Miss Sullivan under the direction of Professor Kiyoniko Munakata, in partial fulfillment of requirements for a Master's degree in art history. **MBC**



2. Chang Chao, Chinese, 1691–1745
 "Euology to the Sixteen Lohans," circa 1740, detail
 ink on paper, 7½" h × 67½" w (19 × 170.2 cm.)
 Krannert Art Museum
 Purchased by the University of Illinois, 1969, 69-8-1

school. The Mahayanists believed that the arhats were inferior beings, used by the Buddha to teach the ignorant. They were incorporated into the Mahayana pantheon as protective deities, only to be displaced by the sixteen lohans in the fourth century A.D.²

The names of the sixteen lohans were unknown until the translation of the *Fa-chu-chi* (*Duration of the Law, Spoken by the Great Arhat Nandimitra*), in the seventh century. Nandimitra, an arhat about to enter Nirvana, addressed a group of monks who questioned him on the propagation of Buddhism. In order to reassure them, he told them that before his death, Buddha had entrusted his Law to sixteen lohans³ whose names were given in the following order: Pindola Bhāradvāja, Kanakavatsa, Kanaka Bhāradvāja, Subinda or Adheda, Nakula, Bhadra, Kālīka, Vajraputra, Gopaka, Panthaka, Rāhula, Nāgasena, Āṅgaja, Vanavāsini, Ajita and Chotapanthaka.

A prescribed list of attributes was never designated for each of the sixteen lohans in the *Fa-chu-chi*. However, specific characteristics evolved for each of the lohans but never were adhered to rigidly. Eventually, specific attributes were arbitrarily assigned, so that one could no longer identify the lohans from a prescribed list of attributes. "As time went on and the number of lohans multiplied, individual names and attributes meant less and less; even specific legends connected with certain lohans became common property shared by all lohans."⁴ Works of art indicate that the number of lohans increased from the once popular sixteen to eighteen and to even five hundred!

It is often asked why the original group of lohans numbered sixteen. One explanation suggests that Buddha's Law had to be protected in the four cardinal points of space. Hence, the sixteen lohans were divided into four groups designated for the four points in space.⁵

Evolution of Lohan Image

The sixteen lohans was a popular subject from the Five Dynasties period (906–960) through the end of the Sung Dynasty (1279). During this time, three styles of figure painting can be discerned: the Kuan-hsiu style (non-Chinese), the Li Kung-lin style (Chinese), and the so-called *i-p'in* or untrammelled style. Within these three groups, there are two well-defined traditions: one represents the lohans as hieratic icons; the other attempts to integrate them in a natural environment.

Kuan-hsiu Style (non-Chinese)

The Imperial Collection in Japan houses paintings of the sixteen lohans which best preserve the early painting of Kuan-hsiu (832–

912). The originals, unfortunately non-extant, were described in a catalogue of the Imperial Collection in 1120: "... the features of the lohans are ancient and wild; they are utterly different from what is normally seen. [They have] full cheeks and sunken foreheads, deep eye-sockets and huge noses, or giant jaws and bald heads; and they are dark and ashy like some barbarians and strange tribes."⁶

Kuan-hsiu's paintings of Nāgasena and Pindola Bhāradvāja (Figs. 3 and 4), illustrate these exaggerated proportions. While both lohans exhibit degrees of distortion by their high foreheads with deep set eyes, Nāgasena's countenance is much more horrific. Each of Kuan-hsiu's lohans is distinguished by facial type⁷ or specified attributes, such as a rosary, a sistrum (a sounding alarm to warn of the lohan's presence), a sūtra (scroll) or a fly-whisk.

Kuan-hsiu painted another set of lohans, to which was added a separate painting of Kuan-yin as a center piece.⁸ Thus, at least by the end of the Northern Sung period (circa, twelfth century), the association of Kuan-yin with the lohans was established. As the lohans, Kuan-yin postponed her Buddhahood and Nirvana until all mankind could be enlightened and released from the cycle of rebirths.

Li Kung-lin Style (Chinese)

Following Kuan-hsiu, the next very important figure painter associated with the lohans is Li Kung-lin (1040–1160), whose lohan paintings are distinguished by a realistic approach. None of his lohan paintings have survived, but his style can be discerned in a "Long Roll of Buddhist Images" dated 1173–1176 and attributed to the artist Chang Shen-wen.

A painting of "Subinda" (Fig. 5) from the "Long Roll" shows exceptionally fine line drawing consistent with the Li Kung-lin tradition. One can sense a definite attempt to break down the old hieraticism of Kuan-hsiu's lohans and to integrate them in a natural landscape setting. The iconography, however, does not agree with that of Kuan-hsiu, and it is quite possible that there was another concurrent iconographic model.

Inscriptions identify each of the sixteen lohans in this set, but the order does not correspond with Nandimitra's original list. In fact, it is almost the reverse. This reorganization may be the result of remounting, as the original scroll was cut into sections to make an album, and then remounted as a scroll.⁹

Also reflective of the Li Kung-lin tradition is a set of one hundred panels representing the "Five Hundred Lohans" (originally in the Daitokuji Temple in Japan; the Boston Museum of Fine Arts

3. attributed to Kuan-hsiu. Chinese, 832–912
 "Nagasena"
 ink and color on silk, 35 $\frac{3}{4}$ "h x 17 $\frac{3}{4}$ "w (91 x 45 cm.)
 Tokyo National Museum



now owns ten panels and the Freer Gallery, Washington, D.C. owns two). While the "Long Roll of Buddhist Images" showed a relaxation of the iconic image of the lohan, the Daitokuji paintings, also from the twelfth century, illustrate a total breakdown of the hieratic image. In each panel, the single figure of a lohan has been increased to five and then totally integrated into a landscape setting. Individual attributes have been forsaken entirely.

The "Five Hundred Lohans" can be classified according to group activities, such as reading and expounding the sutras, meditating, subduing animals, and performing acts of mercy and miracles.¹⁰ One cannot be certain of the exact historical relationship of the sixteen lohans and the five-hundred lohans, but the latter definitely represents a progressive development in lohan worship. Both the five hundred lohans and the sixteen lohans developed into narrative cycles.

i-p'in (Untrammelled Style)

The *i-p'in* tradition coexisted with the painting traditions of Kuan-hsiu and Li Kung-lin. In contrast to the realistic manner of Li Kung-lin, the *i-p'in* style eschewed the depiction of reality. Instead, it employed techniques of abbreviated drawing and rough brushwork. A hanging scroll (Fig. 6) of the lohan Panthaka reading a sutra and dating from around the fourteenth century is believed to typify Kuan-hsiu's *i-p'in* style of lohan painting. While rough brushstrokes of varying widths are used to describe the drapery, freely applied ink washes trace the lohan's face.

The Eccentric Painters

Lohan painting during the following period, the late Ming Dynasty (1570–1644), witnessed the rise of the "eccentric" painters, whose works were partially influenced by the contemporary philosophy of the "School of the Mind." This philosophy espoused the elimination of conflict between real and ideal structures. It gave rise to the belief that the order of Nature was not inherent in Nature itself, but rather proceeded from the mind. This philosophy nurtured the art of the "eccentric" painters of the late Ming period, such as Ch'en Hung-shou, Ting Yun-p'eng and Wu Pin.

Ch'en Hung-shou (1599–1652) was particularly admired as a figure painter, and was considered a master of line drawing. Although it is clear that Ch'en Hung-shou studied classical masters, he chose to implement his own expressive style. "Taking the elegant and subtle structures, subjects, lines and costumes of a thousand years earlier, he imposes upon them certain ironical distortions and exaggerations."¹² This conscious effort to challenge tradition distinguishes the "eccentric" painter.

Ch'en Hung-shou's scroll depicting the eighteen

4. attributed to Kuan-hsiu, Chinese, 832-912
 "Pindola Bhāradvāja"
 ink and color on silk, 35 $\frac{3}{16}$ " h × 17 $\frac{3}{4}$ " w (91 × 45 cm.)
 Tokyo National Museum



lohans approaching Kuan-yin (Fig. 7) shows figures reminiscent of those of Kuan-hsiu, using varying degrees of distortion. Those lohans resembling Kuan-hsiu's are distinguished by their misshapen heads and exaggerated brows. Their faces are further distorted by the use of rhythmic contour lines. Most of the lohans carry attributes of a general nature, such as sistrums, fly-whisks, staves, beads, and books.

While this scroll does not follow Kuan-hsiu iconography, it does relate to the Krannert Art Museum album in that the lohans are involved in a common activity. The grouping of lohans around central activities is probably an outgrowth of the narrative tradition of the "Five Hundred Lohans." In the Daitokuji paintings, each group of five lohans is concerned with one theme, while in the Ch'en Hung-shou paintings, only one theme, the veneration of Kuan-yin is suggested for all eighteen lohans.

Ting Yun-p'eng, another "eccentric" painter, was active between 1584 and 1638 and was a renowned painter of Buddhist figures. A work attributed to Ting Yun-p'eng (Fig. 8) shows a group of four lohans. One seated lohan is reading an open sūtra; another is holding a fly-whisk and speaks to his attendant; and yet another lohan, standing in the foreground, holds a string of beads and a sistrum. The fourth lohan is seated in meditation inside a cave or tree hollow.

As an extension of the Daitokuji paintings, several different activities are shown within this single scene. The lohans are portrayed as a group, as are those in the Krannert Art Museum album, and cannot be identified by their attributes. The fine brushwork employed in the lohans' faces and the surrounding foliage contrasts with the loose brushwork of the draperies. It is interesting to note that the treatment of the rocks is quite similar to that in the Krannert Art Museum illustration: they are sectioned geometrically using dark wash to highlight certain textures.

The Krannert Art Museum possesses a hanging scroll of a Buddhist figure (Fig. 9) also painted by Ting Yun-p'eng. It is dated 1608, and its iconography is related to that of the above painting. This figure typifies a lohan in both facial type and setting. He meditates in a tree hollow, a setting which has been used previously in portraits of Subinda (Fig. 5) and in Kuan-hsiu's Vanavāsīn. Here, the figure is rendered with fluid, loose brushwork, such as in the drapery, and thus contrasts with the detailed foliage above him.

Ting Yun-p'eng collaborated with another late Ming painter called Sheng Mao-yeh on a scroll of the "Five Hundred Arhats," dated 1594. Two scenes from this scroll (Figs. 10 and 11) demonstrate its connection with both the Daitokuji

5. attributed to Chang Shen-wen, Chinese
 "Subinda," 1173–1176
 color and ink on paper
 Collection of National Palace Museum, Taipei, Taiwan,
 Republic of China



tradition of narrative lohan painting and the Krannert Art Museum album. Here, several themes or activities are combined in a single scene.

In both scenes from this scroll, the space is layered according to the figure groups; and each group is occupied with a different activity. Themes of arrival and departure of lohans are shown in Figure 11. These themes are treated as well in the Krannert Art Museum illustration. As in the Museum's album, a departing lohan is carrying sūtras tied to a pole on his shoulder. Near him a lohan approaches from behind the rocks, while another disappears up the mountain. The themes of arrival and departure of lohans may well carry some symbolic overtones.

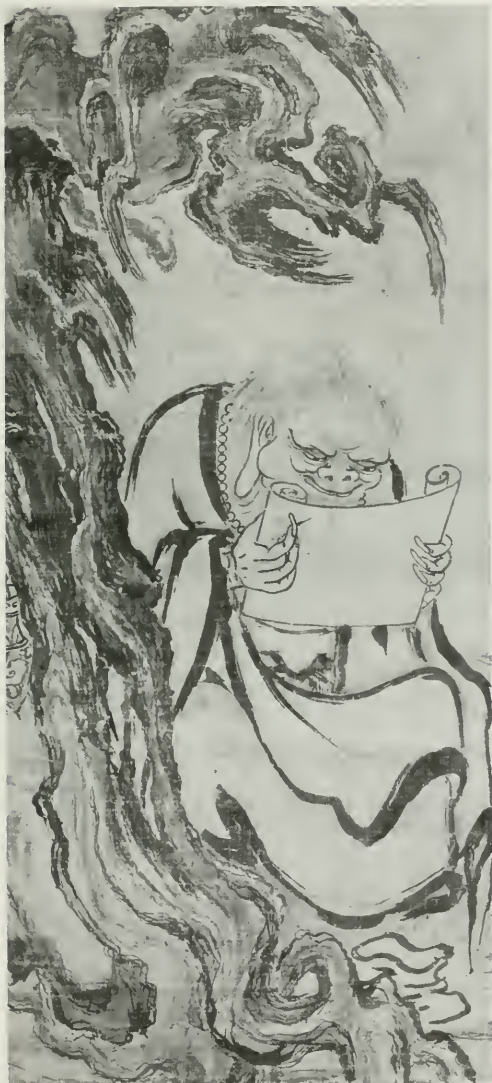
Another significant figure painter of this period is Wu Pin, who was active between 1567 and 1617. Figs. 12 and 13 are part of a scroll of the eighteen lohans, dated 1583. The lohans are presented in active groups. For example, Figure 12 features four lohans, three of whom are mounted on exotic animals. One holds a string of beads; a mysterious mist containing the Chinese symbols of *yin-yang* emerges from his horse's mouth. Another lohan holds up a jewel on a string. Accompanying them is another who holds a sistrum. The latter's garb closely resembles that of a figure holding books and sūtras in the Museum's album (Fig 2).

The lohans in this scene (Fig. 12) seem to be departing, while those in the next (Fig 13) seem to be arriving. This second scene from the Wu Pin scroll shows five lohans, three of whom trample exotic animals. One holds a sūtra, another a lotus stem, another a staff. The remaining two lohans appear to be standing in a pond under peacock feathers. These extraordinary lohans are an excellent illustration of Wu Pin's "eccentric" expression. The figures have been simplified to fluid line drawings and inkwash. This rather spontaneous treatment calls to mind the Krannert Art Museum lohans: the bulging eyes, round heads, and inkwash hair are quite similar, although Wu Pin's facial types are more diverse.

The second of Wu Pin's scrolls to be considered is the "Five Hundred Arhats" datable to the late sixteenth/early seventeenth centuries. The style and iconography of this scroll even more closely resemble the Krannert Art Museum album. It shows the same abbreviated figure painting seen in Wu Pin's scroll of the "Eighteen Lohans."

The figures and landscape of the "Five Hundred Arhats" reflect the singular style of Wu Pin within the late Ming painting tradition. The heads and facial features are distorted through simple yet descriptive treatment. The fine details of the

- 6 artist unknown
 "Panthaka," circa 14th century
 ink on silk, 44 h × 20 1/4 w (111.8 × 51.5 cm)
 Fujita Museum Osaka



diverse facial expressions are beyond those in the Museum's piece, however. Most of the facial features in the latter are rendered with a single stroke connecting the eyebrows and nose.

With respect to subject matter, the scroll of the "Five Hundred Arhats" may be seen as a development of the Daitokuji "Five Hundred Lohans." Wu Pin shows some of his figures relaxing, others meditating, but most are engaged in undetermined activities (Figure 14). Unlike the specified thematic approach of the Daitokuji series, Wu Pin's lohans are placed in a unified setting and arbitrarily divided into groups. The lohans hold fly-whisks, staffs, or sutras. The iconography clearly was not intended to identify individual lohans: rather, it is the concept of arhatship that is illustrated. The bizarre figure seated in a cave is comparable to one of Ting Yun-p'eng's "Lohans" (Figure 8) and "Subinda" in the Taipei scroll (Figure 5), both of whom are so situated.

Iconography of Kuan-yin

A detail of the final scene from this scroll depicts a lohan paying tribute to Kuan-yin (Figure 15). The female figure of Kuan-yin is clad in white and holds a string of beads. She is seated in a rocky hollow in a bamboo grove. Beside her on the rock is a willow branch in a vase.

From the Ming Dynasty onward, Kuan-yin was represented most often as a female dressed in white.¹³ This scene is quite similar to the last illustration in the Museum's album (Figure 1), although it is not certain that the latter Kuan-yin follows the same iconography. The Museum's Kuan-yin is on a hill before bamboo stalks. She is clad in white and carries both a rosary and a fly-whisk instead of the traditional willow branch.

In Wu Pin's scene of Kuan-yin, the small acolyte in front of her is in almost the same position as the humble lohan kneeling near Kuan-yin in the Museum's illustration. The procession of figures bearing offerings for Kuan-yin in the Wu Pin scroll is supplanted in the Krannert Art Museum scene by a group of eight lohans, three of whom are obese.

Emperor Ch'ien Lung and Painter Chang Chao

The Krannert Art Museum album is an imperially compiled eulogy to the sixteen lohans made during the Ch'ien Lung era (1736–1796).¹⁴ Ch'ien Lung was both emperor and connoisseur of the arts, but he was also a respected and revered "eccentric"

When he was twenty-four, he had his portrait painted not as a crowned prince, but as a Taoist priest with the traditional paraphernalia: a *ling-chih* in his right hand symbolizing magic powers, a wicker-work hat on his head... For fear of possible

misunderstanding. Ch'ien Lung wrote a poem on his portrait asking the question: 'who knows the true self of this man?'¹⁵

Emperor Ch'ien Lung, as Chang Chao, who lettered the Krannert Art Museum album, was known as a painter-calligrapher. It is said that their writings were extremely close in skill and style. In fact, a legend connects the two, and attributes Ch'ien Lung's longevity to a mysterious wine made by Chang Chao.¹⁶

Chang Chao was a native of Lou-hsien, Kiangsu. A biographical note states that Chang Chao was sentenced to die in 1736 due to a military defeat.

... Chang Chao was pardoned by Emperor Kao-tsung (Ch'ien Lung) owing, it is said, to their mutual interest in calligraphy... His penmanship was so like that of Emperor Kao-tsung that he is reported to have written many of the documents and scripts attributed to that emperor in the early years of his reign... As an artist, Chang Chao excelled in various fields, particularly in the painting of plum blossoms.¹⁷

Although his seal appears on the last panel of the manuscript, it is unlikely that Chang Chao executed the figure scenes, even though he did pen the accompanying inscriptions. Chang Chao was known solely as a painter of plum blossoms. According to Ferguson's catalogue of *Li-Tai chu-lu hua mu* (*Titles of Paintings in Successive Dynasties*), ten paintings are listed under his name, all of which depict plum blossoms. In his compilation of extant paintings known by Chang Chao, Osvald Sirén lists only paintings of plum blossoms.¹⁸ Therefore, it is very difficult to attribute the painted panels of the Museum's album to Chang Chao without any documented evidence that he painted figures at all.

The Inscriptions: Tibetan Models

The order of the lohans given in the Krannert inscriptions was inspired by the Manchus, who founded the Ch'ing Dynasty by 1644. The Manchu emperors espoused the Tibetan religion of Lamaism, and finally brought Tibet under Chinese rule in 1723. Emperor Ch'ien Lung, while touring the southern half of the empire (1751-1757), came across a set of sixteen lohans attributed to Kuan-hsiu.¹⁹ Ch'ien Lung changed the existing Chinese-inspired order to the very popular Tibetan order of lohans.²⁰ The new order read as follows: Aṅgaja, Ajita, Vanavāsīn, Kālika, Vajraputra, Bhadrā, Kanaka Bhāradvāja, Kanakavatsa, Nakula, Rāhula, Cudapanthaka, Pindola Bhāradvāja, Panthaka, Nāgasena, Gopaka, and Subinda. The name order of lohans given in the Krannert inscriptions is in accord with this Tibetan list.

A set of Tibetan paintings²¹ of the eighteenth century shows most of the sixteen lohans to be identifiable by standardized attributes, closely linked to legends concerning the individual lohans. These attributes are related to those described in the Krannert inscriptions, which suggest that the latter were derived from Tibetan sources. The inscriptions²² composed by Ch'ien Lung describe and identify the sixteen lohans by name, and each lohan is eulogized in a poem enriched with Buddhist imagery. The following comparative table listing attributes given in the Krannert Art Museum inscriptions versus those following an eighteenth century model of Tibetan iconography, demonstrates their close interrelationship:

	Tibetan iconography	Krannert Art Museum inscriptions
Aṅgaja		holds incense and fly-whisk
Ajita		meditates; arms folded across chest
Kālika	holds golden earrings	shakes golden bells
Vajraputra		points his fingers
Kanakavatsa	holds string with gems	attendants hold colored thread
Bakula		strokes an animal
Rāhula		holds Buddha's crown
Piṇḍola Bhāradvāja		holds sacred books and an iron bowl
Subinda		holds a stupa
Panthaka		holds a sūtra
Gopaka		holds a sūtra
Nāgasena		holds a flask
Bhadrā		
Kanaka Bhāradvāja	} no apparent iconographic relationship	
Vanavāsīn		
Cudapanthaka		

Certain disparities in the above table might be explained as variations of Tibetan iconography which Ch'ien Lung adopted when composing this eulogy.

It appears that the iconography of the Museum's paintings is quite independent of the inscriptions. The facial types and attributes of the painted lohans do not correspond to those described in the inscriptions. Thus, while the album's inscriptions follow Tibetan models, they do not conform with the accompanying painted illustrations.

The scene showing Kuan-yin appears first in the manuscript as it is read from right to left. This is probably due to the remounting of the paintings in album form. The paintings read much more logically if Figure 2, the lohans, appears first, followed by Figure 1, since Kuan-yin is usually placed in the last scene when accompanied by the lohans. This was previously seen in Ch'en Hung-shou's scroll of the "Eighteen Lohans," and



7. Ch'en Hung-shou, Chinese, 1599–1652
 "Eighteen Lohans," detail
 ink and color on silk
 collection unknown

8. attributed to Ting Yun-p'eng, Chinese, active 1584-1638

"Lohans"

ink on paper, 40" h × 25" w (101.6 × 63.5 cm)

Collection of the National Palace Museum, Taipei, Taiwan, Republic of China



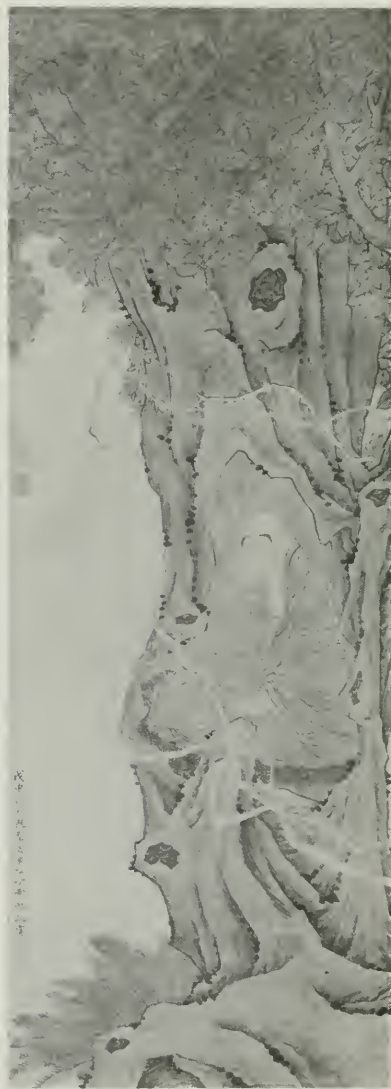
9. Ting Yun-p'eng

"Bodhidharma"

ink and color on paper 49" h × 17 1/4" w (124.46 × 43.82 cm.)

Krannert Art Museum

Gift of Mrs. Marie Ann Caro, 1974, 74-4-1



10. Ting Yun-p'eng and Sheng Mao-yeh, active circa 1625–1640
 "Five Hundred Arhats," 1594, detail
 ink and color on paper
 Collection of Mr. Bunzo Nakanishi, Kyoto



Wu Pin's "Five Hundred Arhats." Additionally, in the correct position, both scenes are bordered by either pine trees or bamboo, creating a unified composition.

Figure 2 appears to depict the departure of a group of lohans, while the accompanying scene (Fig 1) is concerned with the arrival of such a group to venerate Kuan-yin. If this is the case, these scenes would be related to those in Ting Yun-p'eng's and Sheng Mao-yeh's "Five Hundred Arhats" and Wu Pin's "Eighteen Lohans," in which these themes also occur. Unfortunately, neither the inscriptions nor any literary evidence sheds light on the enigmatic activities of these painted lohans.

The Illustrations: Late Ming Tradition

The Krannert Art Museum lohans follow the late Ming painting tradition. The abbreviated delineation of the facial features has already been noted in paintings by Ting Yun-p'eng and Wu Pin. As an outgrowth of the "eccentric" painting tradition, it may be noted that numerous facial expressions are rendered with limited brushstrokes. The painter of the Museum's illustrations has grouped the lohans according to various facial expressions, suggesting the interaction of figures. By varying the expressions, the painter has distinguished each lohan from his neighbors.

The sixteen lohans are divided into two groups of eight figures each, and situated in two different landscape settings. The two groups are further distinguished by their differing robes: the group with Kuan-yin (Fig 1) is clothed much more elaborately than the other. The group shown in Figure 2 stands on a rocky shore near three pine trees. The pine, a Chinese symbol of longevity, is traditionally associated with gracefulness and hidden power. The figure on the extreme right wears a beaded necklace and is half hidden by two pines. The next four figures are grouped together: two hold fly-whisks and one carries a staff. Of the two figures in the left foreground, one is balancing books and sūtras tied to a pole across his shoulders. Behind this figure is another who wears a straw hat and holds a sistrum. The eighth lohan departs up a hill, carrying a parcel on his back.

The accompanying scene (Fig 1) depicting eight lohans and Kuan-yin with her acolyte, takes place on a hill. All the landscape elements appear in the left half of the painting. The foreground shows a gnarled rock formation, and in the upper left is a bamboo grove. Such a grove is among the standard settings for Kuan-yin, and bamboo itself is generally associated with the ideals of scholars, possessing both graceful and resilient qualities.

The lohans in this scene are divided into two

11. Ting Yun-p'eng and Sheng Mao-yeh, active circa 1625–1640
 "Five Hundred Arhats," 1594, detail
 ink and color on paper
 Collection of Mr. Bunzo Nakanishi, Kyoto



groups. Three lohans are grouped at the right; the first has his back to us, holding a fly-whisk, while the next folds his arms across his chest, and the last carries a basket of flowers on his back. The next group of figures pays homage to Kuan-yin. One kneels in profile with his hands clasped, and the next two stand in the same position. Of the remaining two lohans, one carries a sistrum, and the other a sūtra. These attributes seem to be arbitrarily assigned, as in the Daitokuji paintings, and therefore, are not meant to identify individual lohans.

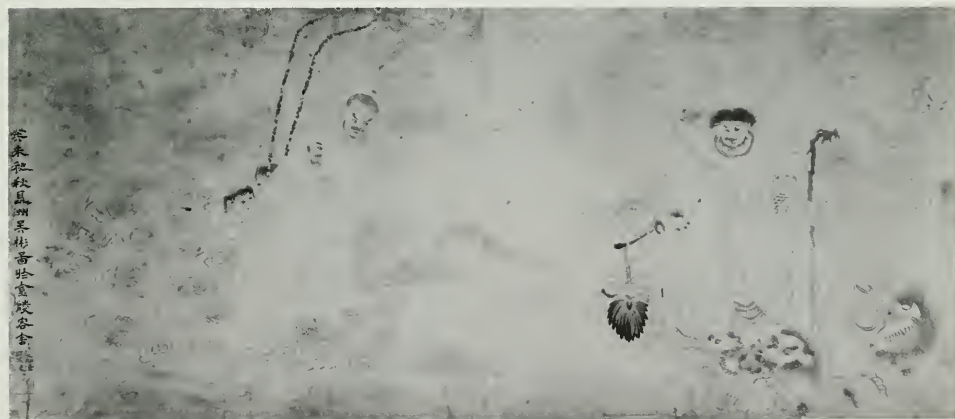
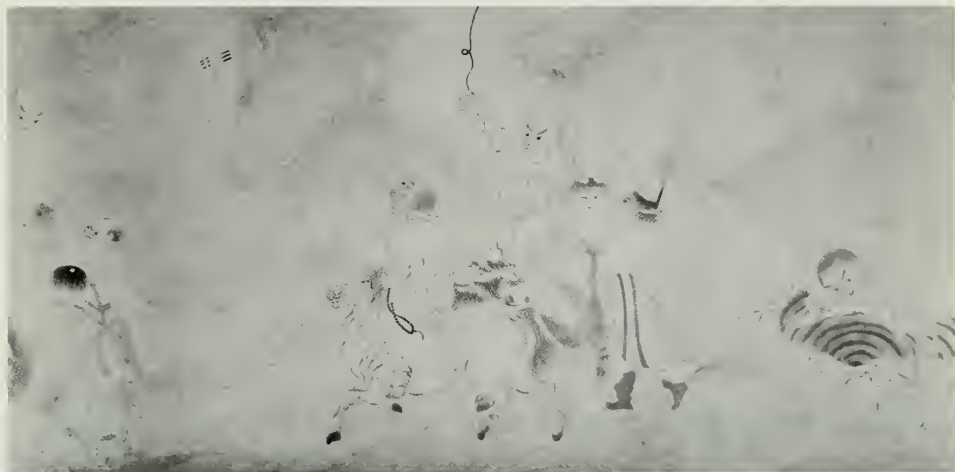
The Krannert Art Museum album scenes thus may be viewed as part of the development of lohan painting in China, although it differs unquestionably from the traditions initiated by Kuan-hsiu and Li Kung-lin. Lohan painting evolved from the basic iconic image for individual worship, as painted by Kuan-hsiu, to a narrative concept of arhatship as typified by the Daitokuji lohans. As the Daitokuji lohans, the lohans in the Krannert Art Museum manuscript were conceived as a group involved in a narrative.

The Krannert Art Museum manuscript remains problematical. The inscriptions composed by Ch'ien Lung and penned by Chang Chao do not correspond to the painted figures. The name order of the lohans follows an eighteenth century Tibetan model and the inscriptions for each lohan generally agree with Tibetan iconography. Finally, one can say that Chang Chao in all probability did not paint the lohans.

The figural style of the painted lohans was clearly modelled after that of the late Ming "eccentric" painters, and they demonstrate an iconographic rapport with the sixteenth and seventeenth century Chinese lohan paintings, specifically Wu Pin's "Five Hundred Arhats."

Thus, the Krannert Art Museum album is a step in the evolution of philosophical and artistic traditions. It is not simply a work of art by an "eccentric" painter; it is rooted in the very inception of lohan worship and lohan painting in China.

12. Wu Pin, Chinese, active 1567–1617
 "Eighteen Lohans," 1583, detail
 ink on paper, handscroll, 11 $\frac{3}{4}$ "h × 116"w (29.7 × 294.4 cm)
 Collection of the National Palace Museum, Taipei, Taiwan,
 Republic of China



13. Wu Pin, Chinese, active 1567–1617
 "Eighteen Lohans," 1583, detail
 ink on paper, handscroll, 11 $\frac{3}{4}$ "h × 116"w (29.7 × 294.4 cm.)
 Collection of the National Palace Museum, Taipei, Taiwan,
 Republic of China

Footnotes

*The author wishes to acknowledge Professor Kiyohiko Munakata of the University of Illinois for his guidance and support during the preparation of this paper

14. Wu Pin, Chinese, active 1567–1617
"Five Hundred Arhats," detail
ink and color on paper, handscroll, $13\frac{1}{4}"h \times 816\frac{3}{4}"w$
The Cleveland Museum of Art, Purchase,
John L. Severance Fund



¹Edward Conze, *Buddhism. Its Essence and Development* (New York, 1952) pp. 143–148.

²The evidence is contained in the *Māhāyāna-vāraṇka-sāstra*. See M. W. DeVisser, "The Sixteen and Eighteen Arhats" *Ostasiatische Zeitschrift* vol. IX 1920–1921

³Sylvain Levi and Edouard Chavannes, "Les Seize Arhats Protecteurs de la Loi" *Journal Asiatique* juillet-août 1916. Most of the translation of the *Fa-chu-chi* is credited to Levi, Chavannes, and T. Watters, "The Eighteen Lohans of Chinese Buddhist Temples" *Journal of the Royal Asiatic Society* vol. XXX 1896. The following discussion uses both these sources.

⁴Wen Fong, *Five Hundred Lohans at the Daitokuji* (Princeton, 1956) p. 8

⁵See Levi and Chavannes

⁶The catalogue, *Hsüan ho-hua-p'u*, recorded the Chinese painting collection of the Emperor Hui-tsang. Fong, p. 62.

⁷Both the Northern Sung Dynasty poet Su Shih and the Ming Dynasty poet Chih p'o have written poems, reprinted in Taichiro Kobayashi's *Zengetsu taishi no shogai to Geijutsu* (Tokyo, 1974), which describes these attributes and facial types as seen in very close copies of the originals

⁸This set of lohans was in the possession of Hui-wen, a close friend of the Northern Sung poet Su Shih. When Hui-wen's daughter-in-law died, he gave the collection to a monastery, at which time Su Shih donated the painting of Kuan-yin. See Kobayashi, pp. 371–373.

⁹See Helen Chapin, revised by A. Soper, "A Long Roll of Buddhist Images" *Artibus Asiae* vol. XXXII nos. 2, 3 1970.

¹⁰See Fong, pp. 165–166.

¹¹James Cahill, ed. *The Restless Landscape: Chinese Painting of the Late Ming Period* (Berkeley, 1971), p. 29

¹²*Ibid.*, p. 20

¹³The iconography of Kuan-yin in this scroll follows that of the "Saddharma Pundarika Kuan-yin. See Alice Getty, *Gods of Northern Buddhism* (Rutland, 1962), p. 87.

¹⁴The words *Yü chih shih liu lo han tsan* (Imperially compiled Eulogy to the Sixteen Lohans) accompany the inscriptions.

¹⁵Nelson Wu, "Toleration of the Eccentrics" *Art News* vol. LVI May 1957, p. 53.

¹⁶Harold L. Kahn, *Monarchy in the Emperor's Eyes* (Cambridge, 1971), p. 249

¹⁷Arthur Hummel, ed. *Eminent Chinese of the Ch'ing Period* (New York, 1964), p. 24

¹⁸See Osvald Siren, *Chinese Painting Leading Masters and Principles*, Vol. VII (New York, 1958), p. 286.

¹⁹See Fong, p. 30. It appears that these Lohans were late copies, originally listed in the Sanskrit order established in the *Fa-chu-chi*.

²⁰The cult of the sixteen lohans had been introduced in Tibet in the mid-ninth century

²¹See plates 156–170 in Giuseppe Tucci, *Tibetan Scroll Paintings* (Rome, 1949).

²²These inscriptions have been translated by Professor Kiyohiko Munakata of the University of Illinois and are listed in the appendix



15. Wu Pin, Chinese, active 1567–1617

"Five Hundred Arhats," detail

ink and color on paper, handscroll, 13 1/4" h × 816 3/4" w
The Cleveland Museum of Art, Purchase,
John L. Severance Fund

Appendix

Inscriptions composed by Ch'ien Lung; translations by Professor Kiyohiko Munakata.

Aṅga: "He has long eyebrows, white hair, red legs and exposed elbows. Once you follow the teaching without words (i.e. Ch'an Buddhism), you have no problems to consider. With his left hand he holds incense and the fragrant vapor is limitless. He fans it away with a fly-whisk. This is the true way of offering."

Ajita: "He holds his arms across his chest and has bare feet. He sits calmly in meditation. If you ask this great man, he might answer you or he may keep silent. When he keeps silent, he moves the foundation of things. When he talks, he quiets the causes. Both moving and quieting are done without consciousness. Then, who would attain the body of the Law?"

Vanavāsini: "When you live, it is better to live in the mountains. When you need proof, there is no way to prove. If you ask the Law of Buddha, he would raise two fingers in response. When his hair gets long, he changes his bamboo-skin hair band. When his beard gets long, he does not remove it. Removing and keeping, in between these two he places his illusional body."

Kālika: "After listening I came to serve him. His mind is broad, and his body is corpulent. In between the size of a small lump of earth and that of Mt. Sumeru, what could be considered small or large and spacious? In each of his hands at the finger tips he shakes golden bells. There is sound, at the same time there is silence. There is neither silence nor sound."

Vajraputra: "His clothes cover his body. He is resting as he sits. Sameness and difference, existence and nothingness, to indicate these he uses one finger. When he lived in Dilana (?), he rejoiced, according to the Law he made offerings six times. The offerings and rejoicing are both forgotten, but are not discarded."

Bhadra: "On one shoulder there are seven lines, and there are two rings on his earlobes. This is Lilafan (?). This is the world of Wisdom. Even if his face resembles that of the wolf, he is not to be feared. His heart is compassionate. Compassion and wolfishness are all illusion. One bows to this great master."

Kanakavatsa: "His mind is like a withered tree, and his face is like a frozen pear. To his right are the two ancient men of longevity, P'eng-tsu and T'an. They are shown in their childhood, holding in their hands a colored thread. How long could it be? Are they lying it or untying it? It is up to each person to interpret it."

Kanaka Bhāradvāja: "He is wearing Kalinga clothes and lays on a blanket on the ground. His eyes are open and his eyebrows raised. Yet, he is not observing the nature of things. When one returns to the root, he obtains the essence. When one follows illumination, he loses its origin. Obtaining what has been lost, or losing what has been obtained, these are matters of sameness occurring where things are not the same."

Bakula: "Everything in the world is my savings. Nothing can be more remote or familiar than the other. He caresses a mountain flying-squirrel with his hand. He is pleased with its tame nature. When tamed, it does not disturb anyone. When pleased, one does not worry. Together with all the fellow Buddhists he strolls about the land of Buddha."

Rāhula: "The Buddha turns the things and all the ordinary people make the turning into things. Who knows this truth? On the top of his head are huge eyes. He holds the crown of seven jewels. He is just going to offer it to the Buddha. Would the Buddha receive it? Nobody would say that he already has it."

Cudapanthaka: "He is seated upright and holds his hands together with fingers crossed. How can he be divinely talented? He is in both the existing and non-existing phases. This is the true principle. Behind his head there is a halo, and it looks like a moon which entered into his chest. He finished all his duties on a pilgrimage, but how many pairs of sandals has he worn out?"

Pindola Bhāradvāja: "In his left hand he holds a Brahman book and in his right an iron bowl. Whether traveling or staying, sitting or lying down, he is not attached to, but not separated from these two items. When the Buddha renounced this world, he ordained this old man. His manner of preaching is heroic; it sounds like the roar of a lion."

Panthaka: "He kneads the magic words of Buddha's incantation in his hand. His face is tinted with misty rouge, as if he is drunk with wine. With the principle of the Four Great Truths, he cut off the root of suspicion. Panthaka is the one who heard what the Buddha said."

Nagasena: "He swings his staff, while opening his eyes wide and being attentive for sounds. Whether he is seeing or listening, he is not distracted by anything in particular. With his left hand, he holds a flask and stores a crystal symbolizing the Law. Since the Law is for the temporary existence of beings, what can the crystal symbolize?"

Gopaka: "I contemplate upon the four basic elements of the universe, and ponder on what is the true constant. When the water flows, the pebbles are cooled. When the wind blows, the flowers send their fragrance. This master laid down a sūtra and gazes at it with both eyes. Why doesn't he start to contemplate it? He must have understood the Law perfectly without contemplating it."

Abhedha: "The phases of existence are a mirage, yet youth is better than old age. Why shouldn't we have a choice, and protect the Three Great Treasures? In his both hands, he holds a stupa which is made of gold. It symbolizes the immeasurable life span of the flower of the Law; it is still a revelation today."

Print Exhibition

Twelve lithographs by Thomas Hart Benton, Grant Wood, and John Stewart Curry—the major representatives of the American Regionalist school, will be on view at the Krannert Art Museum throughout the Winter Season. In the 1930's these artists became popular for their representations of the agrarian Midwest, paralleling a greater understanding of the farmer's role in American society following the Depression. Their views of Iowa cornfields, the Ozark hillbilly, and the Kansas farmer were bred from their personal familiarity with these subjects for Benton, Wood, and Curry were born, respectively, in Missouri, Iowa, and Kansas.

As Benton maintained, and as the prints underscore, despite their association as fellow Regionalists, Benton, Wood, and Curry never lost their stylistic distinctions. Wood's wit, evidenced in his famous paintings *American Gothic* and *Daughters of the American Revolution*, is equally evident in his lithographs *Shrine Quartet* and *Honorary Degree*. Benton, on the other hand, knarls and twists his forms; a hill turns a valley and a valley a river—much as in his Missouri murals. In *Sanctuary* Curry exhibits all the ebullience of Rubens whom he admired.

In its broadest sense Regionalism does not refer only to art created in the Midwest. Rather, Regionalism is that style of American representational painting (and even literature) of the 1930's which reflects the character of the area in which it was created. The great variety of the American cultural landscape is what gave Regionalism its meaning and interest. It represented more than a disassociation with European political and aesthetic trends following World War I. It did represent the discovery that American culture was of aesthetic import and that this culture extended beyond the Eastern seaboard. In this respect, Regionalism was not unlike France's discovery of contemporary subject matter at the midpoint of the nineteenth century. While Regionalism had no Baudelaire to champion its cause, literary counterparts were found in Sinclair Lewis, John Dos Passos, and, more broadly, Mark Twain—all three of whose works were illustrated by the Regionalists, including Benton and Wood.

All the prints in this exhibition were created by the artists for Associated American Artists, formed in 1934 for purposes of making art of high quality accessible to the general public. Some of the prints form a small portion of the large collection of prints being given to the Krannert Art Museum by Professor Emeritus Seichi Konzo. LNA

Grant Wood, American, 1892–1942,
"March," Lithograph,
8 $\frac{5}{8}$ "h × 11 $\frac{1}{2}$ "w (22.70 × 30.16 cm.) image
Gift of Seichi Konzo, 1978-11-10.



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Bulletin of the Krannert Art Museum
University of Illinois, Urbana-Champaign
Volume IV, Number 2, 1979
The Bulletin of the Krannert Art Museum is
published twice a year by the Krannert Art
Museum, University of Illinois, Urbana-
Champaign, 500 Peabody Drive, Champaign,
61820. Edited by Krannert Art Museum staff
Printed in the United States of America

Bulletin

Layout and Production: Raymond Periman
Paper: Cover, 10 point Kromekote
Text, Basis 80 Warren's Patina Matte
Type: Helvetica
Printing: Superior Printing
Champaign, Illinois

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